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ABSTRACT

This manual was developed to help trainers and volunteer coordinators prepare volunteers who tutor adults in basic skills. It is based on 9 of the 11 workshops presented at a Training the Trainer conference in Colorado. Chapters 1, 2, 4, and 6 provide background information for training. Chapters 3, 5, and 7-9 provide materials for presenting tutor training workshops based on the following four components of effective training: presentation, demonstration, practice, and evaluation. The nine chapters are as follows: (1) design terrific training; (2) evaluation; (3) tutor orientation--adults as learners; (4) fundamentals of reading; (5) language experience; (6) intermediate reading skills; (7) teaching writing as a process; (8) word attack--three techniques; and (9) spelling should be fun. Chapters include title, contents, glossary, materials checklist, preparation tips, lesson plan (including introduction, lessons with information sheets, scripts, visual aids, activities, handouts and conclusion), and a bibliography. (KC)

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T^3

Training The Trainer

Helping tutors teach adults to read and write

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T^3: Training the Trainer

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FOREWORD

A Brief History

Although it is difficult to chart the beginnings of training for teachers and tutors of adult basic skills, we do know that Colorado has had systematic teacher training available from the state office since 1964, the year of its first federal adult basic education grant. With special grant funds, the state adult education office established a resource center in 1976 and hired State Teacher Trainers to provide training. In 1981, Dian Bates and Jean Anderson, the State Teacher Trainers at that time, implemented a plan to expand training by developing a corps of trainers, the Area Resource Teachers (ARTs). The ARTs, trained by the State Teacher Trainers, were experienced adult basic skills teachers who provided training for volunteer tutors and teachers working in local programs.

In 1986, PLUS (Project Literacy U.S.) brought fresh public attention to adult literacy. In Colorado new adult basic skills programs joined existing, steadily growing programs. The number of teaching volunteers continued to grow, and the need for teacher training became greater than ever before.

When Colorado Literacy Action was established by the State Library in 1985, David Chandler, the program manager, helped to initiate new adult literacy programs. With his VISTA assistant, he provided training to volunteer tutors in those programs. Even with all state efforts—the state teacher trainer, the Area Resource Teachers, the training activities of Colorado Literacy Action—responding effectively to the ever-growing need for volunteer training was an impossible task.

At the same time, the Colorado Literacy Coalition, representing literacy providers, businesses, media and service agencies, recognized the growing demands for training. A coalition committee developed a training plan. Its purposes were to:

- assist program coordinators with some of their training responsibilities;
- provide improved training for volunteer tutors;
- develop an agenda for a statewide training conference.

These parallel responses to statewide needs for volunteer tutor training became the genesis of T³, a conference to train trainers.

THE T^3 CONFERENCE

In April 1989, twenty-seven participants, representing every region of Colorado, met in Denver with twelve training specialists for the four-day T^3 Conference. Each trainer focused on a different aspect of teaching reading and writing. For three days, participants attended workshops which both addressed and modeled effective training. In preparation for the fourth day, each participant created a fifteen-minute segment of a workshop, using the skills learned during the first three days. They presented their workshop segments, which were videotaped, to a small group of co-participants and a facilitator who evaluated each presentation.

Following the conference, T^3 participants were required to plan and present at least one workshop to be viewed by a state-designated observer. By the end of June of 1990, as trainer candidates, T^3 participants had provided 484 hours of training to 1,034 volunteers and teachers from 23 programs. Experienced trainers had observed over sixty hours of T^3 training.

STATE TRAINING TODAY

Since T^3, training assistance from the state has been marked by two major developments: expansion of state teacher training and training for volunteer trainers.

STATE TEACHER TRAINING

The State Teacher Trainer, Kathleen Santopietro, developed a regional training plan that includes the following:

- assessment of teachers' needs;
- training and supervision by the State Teacher Trainer of nineteen ARTs, located throughout the state;
- training for teachers;
- assistance with regional training mini-conferences;
- ongoing development of training modules.

To date 24 modules have been designed and produced. They are available to all programs from the State Teacher Trainer and/or the ARTs.

TRAINING FOR VOLUNTEER TRAINERS

Although ten of the original 27 T³ participants have left adult education, 17 are still providing training to volunteer tutors. Five of them continued their training to become Area Resource Teachers. The remaining twelve provide valuable training services as the volunteer trainers for their own adult basic skills programs.

Even with T³ and the expansion of the ART system, training for volunteer tutors was still not sufficient. Currently in Colorado, close to 90% of the adult basic skills teachers are volunteers. Volunteers tend to come to a program, tutor for a brief period and leave. The Denver PLUS Service Providers estimate that the average tenure for a volunteer tutor is six months. A major reason for volunteer turnover is the lack of sufficient training and supervision. This constant changing of volunteers places strain not only on local staff and program resources, but also on state training resources and trainers. It proved unrealistic and inefficient to employ experienced ARTs to repeat continuously the initial training for volunteer tutors. Therefore, a plan for training volunteer tutors was designed by the state office with direction from local programs. It provides for training of local program trainers and includes the following features:

- assessment of tutors' needs;
- identification by each local program of its own trainer for volunteer tutors. Local trainers receive training and follow-up assistance from the State Teacher Trainer and the ARTs;
- development of six modules to provide basic training for volunteer tutors;
- follow-up to training provided by the ARTs;
- participation by volunteer tutors in the regional training mini-conferences.

THE T^3 MANUAL

The Training the Trainer Manual is based on nine of the eleven workshops presented at the T³ Conference. "Using Print Materials," presented by Sally Robinson and Chris Kneeland, and "Introduction to Laubach Training," presented by Peggy Wolf, were omitted because of limited space. We left out the former presentation because the use of print materials is a very broad subject, the latter because Laubach Literacy Action offers its own comprehensive training.

This manual's purpose is to help you, the trainer, present effective tutor training workshops.

Five of the manual's nine chapters give step-by-step directions for presenting specific workshops. Three chapters provide background information for training. One chapter combines extensive background information with workshop materials.

THE FOUR COMPONENTS OF EFFECTIVE TRAINING

This manual's premise is that effective training has four components. The following definitions are those used by the Colorado Department of Education's Adult Education Unit in its Area Resource Teacher Training.

1. **Presentation**

   In the presentation section of a workshop participants learn about the technique or concept. Basic theory, background information, teaching steps and/or basic principles are presented.

2. **Demonstration**

   In the demonstration section participants watch and listen to the technique that is based on the theory or principles introduced in the presentation section. The technique is demonstrated on video or in a simulation directed by the trainer.

3. **Practice**

   In the practice section of a workshop participants are asked to complete several tasks that provide first-hand experience with the technique. Practice takes place with co-participants.

4. **Follow Up (Evaluation)**

   Follow up takes place after the workshop date. Participants are given assignments to complete, using the technique presented in a workshop. Follow up can be facilitated by classroom observation, phone conversation or by mail.

"Improving Inservice Training: The Message of Research," by Bruce Joyce and Beverly Showers, published in the February 1980 issue of "Educational Leadership," provides the theoretical basis for including these four components in every training. If you are not familiar with Joyce and Showers' study of "what conditions help teachers to learn," we strongly recommend that you read "Improving Inservice Training."

With these four components as the basis, workshop design and content can and should be adapted to each unique training situation. We have given you models of five workshops, with step-by-step directions, so that you can see exactly how their specific information *can* be presented. With that said, we urge you—as one T³ trainer put it—to "take this and change it!"

The good trainers whose workshops have been adapted to create this manual have this in common: they never stop searching for what works. Their ideas are drawn from everywhere. They synthesize and change material. They observe the effects of their training, and look for ways to make it better. If you make these practices your own, T³ will have served its purpose.

CHAPTER CONTENT

There are three kinds of chapter in this manual.

BACKGROUND INFORMATION

Chapter 1 "Design Terrific Training"

Chapter 2 "Evaluation"

Chapter 4 "Fundamentals of Reading: An Overview"

The information in these chapters ranges from mechanics of presentation to beliefs underlying what we teach.

BACKGROUND INFORMATION AND TRAINING MATERIALS COMBINED

Chapter 6 "Intermediate Reading"

This chapter differs from the others in scope. It contains extensive background information about reading level 5-8, and many examples of exercises designed to help 5-8 readers. Only a few exercises and a few aspects of reading theory could be effectively presented in any one workshop. Chapter 6 provides you with material from which to design many workshops.

TUTOR TRAINING WORKSHOPS

Chapter 3 "Tutor Orientation: Adults as Learners"

Chapter 5 "Language Experience"

Chapter 7 "Teaching Writing as a Process"

Chapter 8 "Word Attack: Three Techniques"

Chapter 9 "Spelling Should Be Fun"

These chapters contain all the print materials and information necessary for a specific training. They model workshop presentation.

CHAPTER ORDER

The chapters parallel the delivery of tutor training itself.

CHAPTERS 1 AND 2 ARE PREPARATION FOR TRAINING.

Chapter 1	Designing the training must come first.
Chapter 2	Deciding how training will be evaluated is a necessary part of training design.

CHAPTER 3 BEGINS TRAINING.

Chapter 3	Orientation is the first training a tutor receives.

CHAPTERS 4-6 CONCENTRATE ON READING.

Chapter 4	A consideration of what reading is must certainly precede any discussion of how to teach it.
Chapter 5	The language skills a student brings with him are his basis for building reading and writing skills.
Chapter 6	A trainer must have extensive theoretical and technical information—as presented here for intermediate reading—in order to train.

CHAPTER 7 INTRODUCES WRITING.

Chapter 7	Writing can–and should--begin with earliest reading.

CHAPTERS 8 AND 9 DEAL WITH MECHANICS OF WRITTEN COMMUNICATION.

Chapter 8	Decoding is analyzing—that is, breaking words into component parts in order to derive meaning from print.
Chapter 9	Encoding is synthesizing—that is, forming written words.

LAYOUT OF THE MANUAL

IN ALL 9 CHAPTERS YOU WILL FIND:

Title page stating the chapter's name and purpose;

Index showing the page on which each chapter section begins;

Glossary defining terms used in the chapter;

Chapter text providing background information for trainers, and/or directions and materials for presenting a workshop.

IN CHAPTERS 3, 5, 6, 7, 8, AND 9:

Materials Checklist listing handouts and visual aids and other supplies and equipment you will need for the workshop;

Preparation section outlining arrangements you will need to make in advance of the workshop;

Appendix (also in Chapters 2 and 4) containing originals of handouts, and in some chapters, transparencies, you will use in the workshop.

IN CHAPTERS 2, 3, 4, 5, 6, 7, 8, AND 9:

Bibliography listing published material referred to in the chapter, used in its preparation, or recommended as additional reading.

ADDITIONAL AIDS

The manual's loose-leaf format allows you to remove pages to make copies, and to add materials of your own.

Some chapters' appendices also include filled-out examples of forms used in workshop chapters or discussed in background information chapters.

The symbols which appear in the left hand margin of the five workshop chapters and Chapter 6, "Intermediate Reading," are to guide workshop presentation.

HE AND SHE

We have chosen for the sake of clarity in this manual to refer to the tutor as "she", and to the student as "he." The alternative possibilities "s/he," "he/she" and "he or she" are visually awkward. Also, these constructions, like the conventional "he," cannot help the reader distinguish between two *categories* of person: tutor and student.

ACKNOWLEDGING SOURCES

Trainers accumulate information constantly, from diverse sources. This has sometimes made it difficult for us to cite sources and to credit original work. We have done so whenever possible.

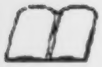
As you acquire theoretical, statistical and technical information, make it a habit to date and note your sources: publication and author, TV or radio program, speaker, colleague. Make these sources available to those with whom you share the information. This practice is not only a professional courtesy, but assures access to the source when one needs to verify or add to information. For the same reasons, your own original work should be signed and dated.

Mary Willoughby

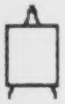
Susan Walsh

June 1991

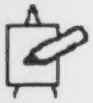
SYMBOLS TO GUIDE YOU IN WORKSHOP PRESENTATION



Present background information.

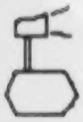


Display a prepared flipchart.
A prepared flipchart is one you have completed before the workshop.

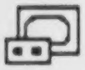


Display a group response flipchart.
A group response flipchart is completed during the workshop.

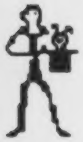
Give participants a handout.



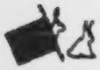
Display a transparency on an overhead projector.



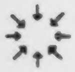
Show a videotape.



Demonstrate a technique for participants.



Introduce an activity for participants.



Invite group discussion.

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Chapter 1

Background Information for Training

DESIGN TERRIFIC TRAINING

based on a workshop
developed and presented by
Chris Kneeland and Jan Carroll

PURPOSE:

To help trainers plan and
deliver effective workshops

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Design Terrific Training

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GLOSSARY

action card: a handout which asks the participant to choose and use something learned in the workshop within 24 hours.

clip art: pictures, usually organized by subject, created and sold to be used in graphics. Clip art is copy-free: its users do not risk infraction of copyright.

content goals and affective considerations: also called task and maintenance. Content (task) refers to the information and/or skills that participants are to learn through training. Affect refers to all physical, interpersonal and intrapersonal experiences participants have during training. Maintenance is the trainer's effort to keep affective factors conducive to participants' learning.

graphics: the means of visually presenting information.

grouping technique: any of several ways of creating teams by random selection.

lecturette: an instructional technique; the trainer keeps talks to the class brief, in order to maximize participant involvement.

Literacy Hotline: referral service provided by Colorado Literacy Assistance Center (COLAC), a non-profit agency, for students and volunteer tutors who want to be connected with one of the literacy programs in Colorado. In Denver: 894-0555. Outside Denver: 1-800-367-555.

needs assessment: determining the purpose of training and what will be necessary to accomplish that purpose.

soundbite: the audio track of a portion of a radio or TV interview, commonly 15 seconds long.

team building: creating or fostering a group identity among individuals who work together. Also, an activity designed for this purpose.

waterbase marker: writing and drawing tool containing water-soluble pigment; unlike permanent markers, waterbase markers do not bleed on paper, and waterbase pigments can usually be removed from clothing and work surfaces.

DESIGN TERRIFIC TRAINING

I. WORKSHOP DESIGN

PREPARATION

Gathering Information

To be well prepared for your workshop you must learn all you can about the situation in which you will be presenting. Only after you have learned what the situation requires can you design effective training. The information you need may be divided into three categories: content information, information about the workshop's physical set-up, and information about workshop participants.

When you are asked to train, using a needs assessment checklist will enable you get much of this information. Look at the sample needs assessment checklist on page 6.

In addition to the program's representative, other information sources include:

a college or university in your area

libraries

Literacy Hotline

businesses—experts in the field

other trainers

someone who will be or has been been a workshop participant

The Colorado Department of Education

Workshop participants are critical consumers. They are busy; they are protective of their time and unwilling to have it wasted by an ill-prepared presentation.

It is axiomatic that about 20% of factors affecting a workshop will be out of the trainer's control. That makes it all the more important for you to control everything that you can. Keep unwelcome surprises to a minimum. *Don't make assumptions! Find out!*

Being well-prepared will give you confidence. When some of the uncontrollable 20% does show up, you will be able to take it in stride.

Trainer's Needs Assessment Checklist

Suggested Questions

1. What is the size of the group?
2. How familiar are participants with the subject?
3. What are the needs of the participants?
4. Will a workshop you have already prepared meet these needs?
5. Is workshop attendance voluntary or mandatory?
6. Will the program site have the equipment that you need to do the workshop—flipchart, overhead projector, extension cords, slide projector, screen, so on. . . ?
7. What information do you need

   about the circumstances of the training?

   - How many participants will there be?
   - How many men and how many women are in the group?
   - How much time will you have to do the training?
   - What facilities are available?
   - Who will be responsible for such matters as getting equipment, mailing out information, and physical preparation and breakdown?
   - Are other services available: daycare, for example?
   - Will your workshop be one of several on the day's schedule? Other agenda items may affect your content and focus.
   - What are the organization's expectations of training?
   - What is the background of group members?

   about control?

   - Who is responsible for communicating with the participants?
   - Who decides on the contents of the training program?
8. Does the person who has contacted you have the power to contract? If not, who does?
9. While you are interviewing, you must ask yourself these questions.
   - Do you have the time?
   - Do you have the expertise?
   - Do you have the necessary resources?
   - Are your related experiences adequate?
10. Why might you refuse to do this training?
    - negative feelings about all or some of the above
    - concern about your reputation
    - concern about stress
    - dissatisfaction over control
11. What is your proposal? Present some alternatives.
12. Should you negotiate if the contractor proposes changes? Are the changes within your capabilities (including time)?

Achieving Content Goals

Content goals are defined by what you want your participants to know or be able to do when you finish training. Take the following steps to achieve your content goals.

Research your workshop subject until you are not hearing or seeing any more new material. *You can't fake content.* After thoroughly researching your subject, you will have more information than can be effectively delivered in one workshop. Futurist Alvin Toffler has said that a New York Times daily newspaper contains more information than a 17th century person would have encountered in his lifetime. From an abundance of information, you must select what can be effectively presented in the time available.

Choose the main points of your workshop—its essence. These points define what participants should know at the end of the workshop.

Arrange your objectives in sequence. The order you put them in will be your workshop's agenda. The agenda is not only your guide, but serves to focus participants' attention on the workshop's content. The sequence you choose should be easy to follow and progress logically from one objective to the next.

Provide your participants as much hands-on practice as possible. Applying learning is the surest way to retain it.

Addressing Affective Considerations

To achieve content goals, you must not only organize and present information, but recognize and manage affective considerations. Affective considerations are all the physical, interpersonal and intrapersonal factors that help or hinder learning.

> Creating an atmosphere conducive to learning
> is as critical to the success of training
> as choosing appropriate workshop content.

Provide a comfortable physical setting, free of distractions. In advance of the workshop, make sure all the creature comforts for your participants are in place. One aspect of comfort for both trainer and participants is having supplies and equipment ready to use.

Physical considerations include:

- Necessary Furniture and Equipment and its Placement

  Tell the program supervisor exactly what you need; confirm before the day of the workshop that everything you asked for will be in place. Arrive early enough to make adjustments if necessary.

- Room Temperature, Ventilation and Lighting

  These considerations are most easily made if you are familiar with the room where you will conduct the workshop. If you cannot visit the site before the day of your presentation, arrive at least forty-five minutes early.

- Workshop Materials

  Have handouts and other materials that you will use during your workshop organized and ready to use *before the workshop begins*. Respect your participants' training time.

- Your Workshop's Placement in the Day's Schedule

  If possible, avoid doing a presentation right after lunch time. Participants' energy levels are low after a midday meal. If your workshop must take place then, be sure to physically involve and stimulate participants. Keep lectures brief—do "lecturettes."

  Know what else is on the day's agenda for your participants. It might affect some of the choices you make.

- Refreshments

  After an initial energy rush, sweets slow people down. Fresh fruit is one alternative. Drinks should not be oversweet, and should be appropriate to the season. Offer unsweetened sparkling water in hot weather, for example. If the program is responsible for providing refreshments, well ahead of time share your concerns and suggestions with the provider.

Foster an atmosphere of trust among participants. Icebreaking and team building activities promote trust and confidence. The time you spend helping participants feel welcome, involved and willing to take risks will be well-rewarded.

Let your responsiveness and caring set the workshop's tone. Your participants need a supportive atmosphere. Fair, friendly, appropriate treatment from their trainer helps participants be receptive to new information, open to new experience.

PRESENTATION

Welcoming Participants

Workshop members' readiness to participate will be increased by a few minutes spent getting acquainted with you and each other. An activity such as Get Acquainted Bingo on pages 11 and 12 provides participants an opportunity to move about, meet each other and feel that they are joined by common interests.

Presenting Your Agenda

Introduce yourself as a trainer. Tell participants some of your experience and interest in the workshop's subject.

Display and go over your workshop agenda. Participants need to know what information you intend to present. Encourage participants to let you know their needs and expectations of this workshop.

There will not be a serious discrepancy between your workshop content and participants' expectations if you have done needs assessment before designing your presentation, and if participants have been well-informed by their program supervisor as to the workshop's purpose.

Sometimes participants will express a need for information related to but not covered in your presentation. Offer to act as a resource. Tell participants who want other information to talk to you after the workshop. If you cannot personally provide the information, refer them to appropriate sources.

Training

There are four components essential to effective training. Present the content of your workshop by providing **theory, demonstration** and **practice.** Learn the effects of your training through **follow up.**

Theory is the informational basis of the workshop.

Demonstration is the trainer demonstrating or modeling what participants are to learn to do.

Practice is participants' opportunity in the workshop to begin acquiring the skills presented. (To divide participants into smaller groups for workshop activities, use a grouping technique such as the activity "Getting Organized" on page 11.)

Follow up is evaluation of the training. This step is often neglected. Only by evaluating what you have done, can you know what to do.

Reviewing Training

Refer again to the graphic display of your workshop agenda. Sum up the content of your workshop. Invite discussion not only of the content, but of the techniques and activities you used to present it.

Present a concluding activity. A questionnaire to be filled out at the end of a workshop can let you know participants' immediate responses to various aspects of the training. A sample workshop evaluation form is included on page 13.

A contract-type activity in which participants agree to use training within a short time period increases the likelihood of your training being incorporated into their teaching behavior. The action card on page 14 is an example of a such a contract.

Use every training as a laboratory. Analyze your own workshops and those you attend as a participant. Include follow-up evaluation of participants' use of your training with their students.

What worked well? What changes would you make?

Finally, as a trainer, respect your personal style. Do only what is comfortable for you.

Activity: Getting Organized

This is a grouping technique that will also help overcome participant anxiety. The group's interaction promotes team building, informality, and pleasure in participation.

1. Ask your participants to stand up.
2. Ask them to organize themselves into a line in the order of their birthdates—that is, the day and month—not the year—of birth.
3. Indicate a place against the wall and tell your group that the line will begin here and snake around the room.
4. Tell them to begin with today's date. That is, someone whose birthday was yesterday would be at the end of the line.
5. Play some mingling music.
6. When your participants are lined up, starting at the beginning of the line have each person tell her birthdate. (Perhaps two group members share a birthday. Trainers who use this activity find that this often happens in a group of twenty-five or so, even though it is not statistically likely.)
7. Divide the line into three approximately equal groups. Have each group sit where its members can work together.

Activity: Get Acquainted Bingo

1. Hand out copies of Get Acquainted Bingo. Tell your participants that the activities listed in the sixteen squares represent some of your favorite recreational activities and some that are popular with many Coloradans.
2. Direct your participants to get up and mingle, asking each other questions and looking for a different group member who enjoys each of the pastimes listed.
3. Tell players to find someone who fits into one of the sixteen categories, and to put the person's name in the appropriate square. When a player has completed a vertical, horizontal or diagonal line with each square containing a different name, the player is to call out "BINGO!" (The game may continue until everyone has completed a line, or until everyone has every square filled.)
4. Play a music tape as background for the game. Choose an upbeat popular tune. You might match the song's subject to the theme of your workshop activity. For example, for Get Acquainted Bingo you could choose a song about adventure or recreation.
5. Allow the game to continue until everyone has called "Bingo!" The game takes only a few minutes.

GET ACQUAINTED BINGO

Find someone who

plays volleyball	is a rockhound	studies Native American culture	goes snowmobiling
paints	has gone whitewater rafting	is a hiker	plays a musical instrument
goes four-wheeling	hunts fossils	loves to read history of the old west	gardens
fishes	is a photographer	enjoys country swing dancing	is a cross-country skier

Instructions to players

1. Circulate among the other players, asking questions to find someone to fit each category on the Bingo card.
2. Each time you find someone who answers "Yes" to a question, write that person's name in the appropriate square, and go on to another question.
3. When you have four filled-in squares across, down or diagonally, call out "Bingo!" Or your group may play black-out by filling in every square

Workshop Evaluation

1. Did this training meet your objectives, interests and expectations?

2. How will you be able to use the information you learned?

3. What are the strengths of this training?

4. How can this training be improved?

5. Comments:

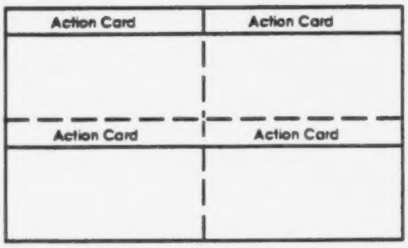
Action Card

Ask participants to fill out the action card, and put it up—perhaps on the bathroom mirror—where they will see it and act upon it. If a person uses new information immediately, the new behavior has its best chance of becoming habit.

Action Card

One thing I learned today about (workshop subject) that I plan to use within the next week is...

To prepare action cards for your workshop, make four identical images on one 8 1/2 x 11" sheet, as shown. Each copy of your original will yield four action cards when cut apart.



II. GRAPHICS FOR PRESENTERS: FLIPCHARTS

Because most people are primarily visual learners, the design portion of this chapter deals with graphics for presenters. The guidelines presented here for flipchart design may be applied to transparencies, fliers, agendas and posters as well.

Before designing a flipchart, a trainer needs to know:

1. what participants want;
2. what the participants are to know or be able to do at the end of the training;
3. how to present information effectively.

FLIPCHART DESIGN ELEMENTS

It's important to note that not every one of the elements of flipchart design has to be employed on *every* flipchart. The following list is a guideline intended to help, not to constrain you.

1. Choose a topic.

   Your choice of topic determines flipchart content: heading, what points you will make, what artwork you will use and what slogan you will place at the bottom of your flipchart.

2. Begin the text with a heading.

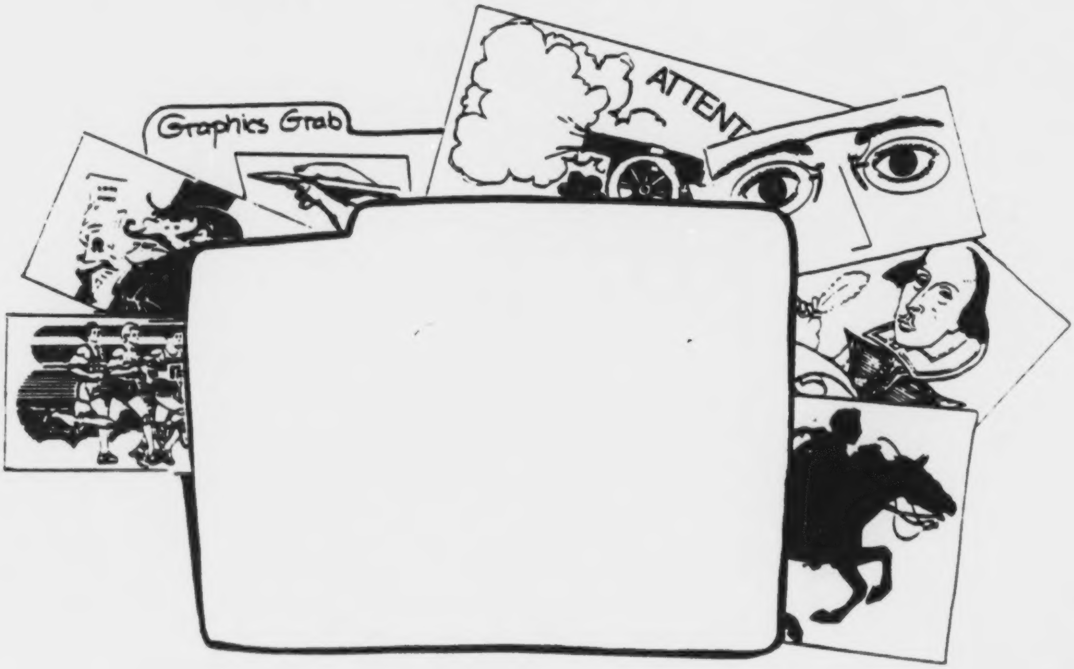
   Make your heading large and bold. A heading should be brief and clearly indicate the topic.

3. Include at least one illustration.

   In addition to your own drawing, there are many sources of pictures you can use for flipchart illustration. These include: the grab file you maintain, clip art collections which you can buy at art supply stores or borrow and photocopy from libraries; newspapers; coloring books; magazines.

   A copier with an enlarging function can be used to make blow-ups. This service is available at small cost in many quick copy shops.

You can trace the outline of an image by placing the original art under your flipchart page and pressing both against a windowpane; daylight shining through the picture makes it easy to see and trace.



4. Use flipchart paper with a blue grid.

   Buy the kind of flipchart paper that has faint blue squares covering each page. You can use this grid to align the elements of your design, counting squares instead of measuring with a ruler.

5. Use 2-6 colors and black.

   Use dark colors and black for lettering, because legibility is your first concern. Use a variety of colors in artwork. Color imparts energy to graphic presentation. Use borders and shadow effects.

   Be sure to step back and view your work from a distance, as your participants will. Is it easy to read? Do its parts relate well to each other? Do its visual elements have the same relative importance as the ideas they express?

6. Make no more than five points.

   The flipchart's purpose is to make a few essential points clear and memorable. Use no more than five points. This graphic technique is comparable to the soundbites of radio and TV interviews.

7. Mark each point with a bullet.

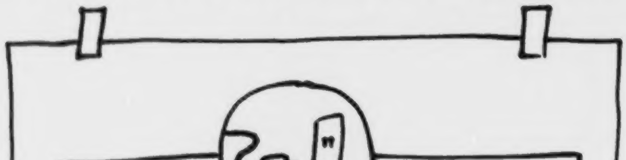
   Using the blue grid squares for easy measuring, indent the bullets 1/3 of the width of the flipchart page. Use bright color for bullets.

8. Conclude the text with a slogan.

   A catchy slogan is like a theme song: memorable itself, it helps people recall the set of ideas it represents. You may choose to use a different style of lettering, or cursive writing, for the slogan.

9. Put on a border.

   Put on the border last. As a standard, leave a margin of three grid squares of white space on either side of your border, and eleven squares at the bottom of the flipchart. Use the grid to position the border; use a ruler to draw lines straight. Borders may have either rounded or square corners.



example of a well-designed flipchart, created by Chris Kneeland and Jan Carroll

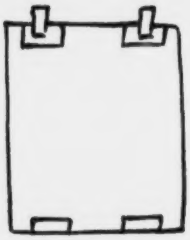
MATERIALS AND TECHNIQUES

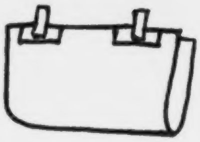
Use **waterbase markers**; they are available in office supply and art supply stores. Ask questions about different types of marker. Try out nibs of different widths. Experiment with various colors, such as metallics, highlighters, or gray (for shadow effects). To avoid staining the surface on which you draw, put a second sheet of paper under your flipchart page to act as a blotter.

To correct small errors, use the kind of **liquid white-out** made for use with copiers. Larger mistakes can be covered with **white label paper**. The patch will be barely visible, and you can write or draw on it.

If you remove your flipchart pages from the pad, and display and store pages separately, you can easily change the order of display, and you can avoid transporting an unwieldy pad. You can display your individual flipchart pages on the workshop room's walls, eliminating the need for a flipchart stand. To hang a flipchart page so that it can be reused, make a permanent tab of **artist's white tape** on either side of the top edge of the page; using two more strips of the same tape, attach the tabs—not the flipchart itself—to the wall. (Be sure to find out what kind of wall covering there is in the workshop room. This will determine whether or not you can use tape to hang flipcharts.)

To keep ready-hung flipcharts from distracting your audience, you may make a second set of permanent tabs on the bottom of each page to fasten up the flipchart (as illustrated) until you are ready to reveal its content.





1" wide artist's white tape comes in a roll, and is available in art supply stores. It is expensive, but allows you to reuse your flipcharts without damaging them.

Keep **the box in which you buy your flipchart pad**. Use it to store your prepared flipcharts. To transport flipchart pages, roll them with the art side out. When they are hung they will curl toward, rather than away from, the wall. A **cardboard mailing tube** is a good protector for your rolled-up pages. If the tube is too long, use a sharp knife to cut it 1/2" longer than the width of your flipchart.

TRAINING RESOURCE

Jan Carroll and Chris Kneeland design and present training through their business:

Seminar Designs

Jan Carroll
805 East Elizabeth
Fort Collins CO 80524

(303) 224-4920

Chris Kneeland
2000 Manchester
Fort Collins CO 80526

(303) 221-2950

Chapter 2

Background Information for Training

EVALUATION

based on a workshop
developed and presented by
Kathleen Santopietro

PURPOSE:

To define, and to enable trainers to implement, effective training evaluation

INDEX

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Title 21

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Glossary 23

Evaluation

I. Introduction 25

II. Training Evaluation 26

III. Follow-up Evaluation 29

IV. Conclusion 31

Appendix 32

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GLOSSARY

affective considerations: all physical, interpersonal and intrapersonal experiences participants have during training. Affective considerations influence learning.

circle choice form: questionnaire offering multiple choices of response; participant selects a response by circling it.

competency-based form: questionnaire designed to measure actual outcomes of training.

evaluation: process of determining the effect on participants of identifiable aspects of training and of determining the effect of tutor training on students.

feedback: responses to all identifiable aspects of training.

follow-up evaluation: observed and reported results of participants' use of workshop training in the classroom. Follow-up evaluation is the only way to gauge the effect of participants' training on their students.

immediate evaluation: participant responses given at the conclusion of a workshop; useful in assessing affective factors and mechanics of presentation.

sentence completion form: questionnaire directing a participant to complete a thought by choosing one of several endings, or to complete a thought in her own words.

training objective: specific behavior that is to result from training; when and by whom it will be accomplished, and how it is to be measured.

EVALUATION

I. INTRODUCTION

Evaluation is the process of determining the effect, through immediate evaluation, of identifiable aspects of training on participants, and of determining through follow-up evaluation the effect of participants' training on their students. From the trainer's point of view, the purposes of evaluation are:

- to improve future training methods;
- to learn whether participants think content is practical and useful;
- to identify presenter strengths and weaknesses;
- to learn participant opinions.

II. TRAINING EVALUATION

Training evaluation takes place at the conclusion of the workshop. Participants are invited to offer their responses to the workshop experience. Immediate evaluation forms help participants address questions of concern to the presenter, and provide space for participants' observations and recommendations.

EVERY TRAINING EVALUATION FORM DESIGN SHOULD INCLUDE

workshop title, date and location

presenter's name

participant's position with the program and number of years' experience (the participant is to remain anonymous as an evaluator)

consideration of presenter skills

consideration of content

sufficient space for participant's responses

questions that can be answered in the time allowed for this final workshop activity

GUIDELINES FOR TRAINING EVALUATION

1. Ask for detailed information about the training content. In a variety of ways, ask if training objectives were met.
2. Be brief. Use one page evaluation forms when possible. Encourage participants to use the back of the evaluation form if needed.
3. Consider the audience
    - level of instruction appropriate for the students they are teaching
    - experience in the field
    - interests and needs

4. Allow at least 10 minutes at the end of the session. Evaluation cannot be hurried.

5. Be comprehensive. Ask for comments on all components of training.

   - time and date of training
   - facilities and location
   - presenter style and skill
   - content of workshop
   - overall reaction
   - future training needs
   - participant self-evaluation
   - usefulness of the training in the teaching setting

6. Allow anonymity. Participants should not have to give their names.

7. Allow space for comments that may not fit into any category labelled on the evaluation form. Be ready to receive negative as well as positive criticism. If you ask for it, you'll get it.

8. Provide method of follow-up evaluation. There are examples of follow-up evaluations in Appendix Packet 2.

9. Make adjustments to training methods, style or content based on the evaluations you receive.

EXAMPLES OF TRAINING EVALUATION FORMS

Appendix Packet 1 contains samples of three kinds of questionnaire designed to achieve the purposes of training evaluation.

Please examine:

Circle Choice Form I	page	34
Circle Choice Form II		35
Competency-based Form		36
Sentence Completion Form		37

4.

As you examine these sample evaluation forms, keep in mind the guidelines beginning on page 26.

The design of a one-page questionnaire which includes the elements listed is limited only by the designer's inventiveness. Keep a file of designs you like; adapt questionnaire form and content to each workshop. Keep in mind your audience's background and values. Make your form visually attractive and inviting in tone. Consider using gentle humor. Like decorative graphic elements, playful questions are effective when they help focus, and do not distract, participants' attention.

Be sure to include in your workshop design a system for collecting completed training evaluation forms before participants leave.

II. FOLLOW-UP EVALUATION

Follow-up evaluation studies the effect of participants' training on students. This cannot happen at the conclusion of the workshop. Rather, it takes place in tutor evaluation at a later date. Follow-up observation forms record activities, student reactions, and future strategies.

Evaluation of the effectiveness of training can begin only when tutors use their training with adult learners. Teaching is a learning process. Just as trainers need feedback from those who attend their workshops, so tutors need to examine and evaluate the work they do with adult students. Only in this way can a teacher move toward greater effectiveness. Follow-up evaluation is of two kinds. One is the tutor's own report of her use of training in a teaching setting, using a training follow-up report. The other is observation by an experienced observer of the tutor's behavior with her student or class. The observer shares her observations with the tutor; together they assess the effect on the student's behavior of the observed teaching. They discuss future strategies. An observer's role is to help the tutor move toward greater effectiveness. Evaluation is a collaborative effort.

Whether or not training goals have been met ultimately affects the adult learner.

EXAMPLES OF FOLLOW-UP EVALUATION FORMS

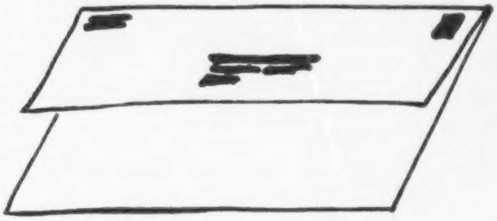
Appendix Packet 2 contains two kinds of follow-up evaluation form, and filled-in examples. Please read the following descriptions and examine:

Training Follow-up Report	page	39
filled-in example		40
Observation/Feedback Form		41
filled-in example 1		42
filled-in example 2		43

The Training Follow-up Report is designed to be given to each participant at the workshop's conclusion, and filled out and mailed back to the trainer after the participant has used her training to teach adult learners. Look at the filled-in example. Column 1, Activity/Technique, indicates the subject of the teaching and techniques used. Column 2, Student Reaction, is used to note how the student responded to the teaching. The tutor uses the third column, Conclusions and Strategies, to note her own needs and plans based on this teaching experience.

The Observation/Feedback Form is completed by the experienced observer and the tutor together. Read the completed examples. Columns I and II are filled in by the observer as she watches the teaching. Column III is completed by the tutor after reviewing columns I and II with the observer. In column III the tutor identifies possible strategies for future instruction.

Suggestion: attach self-addressed envelopes to the training follow-up forms you give your workshop participants. Alternatively, design a one-page, one-sided form as a pre-addressed self-mailer, to be folded, stapled and mailed back to you. If you wish, put on return postage to encourage paticipants to respond.



IV. CONCLUSION

This workshop has examined two kinds of training evaluation. It is vital for trainers to understand the value of each.

Training evaluation, given by participants at the conclusion of a training session, provides useful information about the trainer's presentation skills, affective considerations and participants' opinions about workshop content.

Follow-up evaluation is necessary to determine the effect of training on a participant's teaching practices and ultimately on adult learners.

If the training really works,
adult learners acquire new skills.

APPENDIX

page

Packet 1: Training Evaluation Forms 33

Packet 2: Follow-up Evaluation Forms 38

PACKET 1

TRAINING EVALUATION FORMS

	page
Circle Choice Form I	34
Circle Choice Form II	35
Competency-based Form	36
Sentence Completion Form	37

Circle Choice Form I: Training Evaluation

Trainer's name ______________________________ Date __________

Location of training ______________________________

Participant (check one) ___ Teacher ___ Administrator ___ Aide ___ Volunteer

Number of years' experience in adult education ___ Specify: ____________________

Circle the response that best identifies your opinion.

1. In this session I learned

   a great deal   some   a little   nothing

2. In general the session was

   very practical   not practical   somewhat useable   unimportant

3. I am leaving the session feeling

   enthusiastic   encouraged   disappointed   frustrated

4. I think that the objectives of this session were

   a. ____

   b. ____

   c. ____

5. I would recommend that the presenter

   a. ____

   b. ____

   c. ____

Comments: ____

____

____

____

If you need more writing space, please use the back of the sheet.

Circle Choice Form II: Workshop Evaluation

Trainer's name ______________________________ Date __________

Location of training ______________________________

Participant (check one) ____ Teacher ____ Administrator ____ Aide ____ Volunteer

Number of years' experience in adult education ____ Specify: ____________________

How long have you been teaching/tutoring adults? __________

Circle the word which best describes your reaction.

1. Overall Reaction

    Fantastic Wow OK Ugh

2. Location and Facilities

    Delicious Needs Salt Not Hot No Tip

3. Practicality/Useable Material

    Dynamite Sparkler Night Light Wet Match

4. The Date and Time of Day

    Fresh-squeezed O.J. Frozen Juice Warm Soda-pop

5. The Presenter/Instructor

    Hawaiian Vacation Mount Rushmore Tour Bus to Podunk

6. Improvements Needed

    Multifarious Numerous Several Nada

7. Workshop Content

    Filet Mignon Round Steak Chuck Roast Hamburger

Of the techniques presented today I will be able to use the following in my class:

I would like more training in:

Comments:

If you need more writing space, please use the back of the sheet

Competency-based Workshop Evaluation Form

Trainer's name ______________________________ Date __________

Location of training ______________________________

Participant (check one) ____ Teacher ____ Administrator ____ Aide ____ Volunteer

Number of years' experience in adult education ____ Specify: ____________________

BEFORE THIS WORKSHOP, I COULD...	WITH DIFFICULTY			EASILY
1. Recognize the goals and underlying principles of the Language Experience Approach.	1	2	3	4
2. Follow the suggested steps in using LEA.	1	2	3	4
3. Elicit a Language Experience story from a student using his language based on an experience or a visual.	1	2	3	4
4. Prepare follow-up activities for sight word, phonics, word attack or other decoding instruction.	1	2	3	4

AFTER THIS WORKSHOP, I CAN...	WITH DIFFICULTY			EASILY
1. Recognize the goals and underlying principles of the Language Experience Approach.	1	2	3	4
2. Follow the suggested steps in using LEA.	1	2	3	4
3. Elicit a Language Experience story from a student using his language based on an experience or a visual.	1	2	3	4
4. Prepare follow-up activities for sight word, phonics, word attack or other decoding instruction.	1	2	3	4

I recommend that the presenter ______________________________

____

____

I was interested and motivated... (circle one)

0-25% of the time 25-50% of the time 50-75% of the time 75-100% of the time

Comments: ______________________________

____

____

If you need more writing space, please use the back of the sheet.

Sentence Completion Workshop Evaluation Form

Trainer's name ______________________ Date ________

Location of training ______________________

Participant (check one) ___ Teacher ___ Administrator ___ Aide ___ Volunteer

Number of years' experience in adult education ___ Specify: ______________

Please circle the number which best describes your reaction to each category.

1. The organization of the training was:

excellent	1	2	3	4	5	poor

2. The objectives of the training were:

clear	1	2	3	4	5	vague

3. The trainer was:

excellent	1	2	3	4	5	poor

4. The techniques and activities presented were:

useable	1	2	3	4	5	not useable

5. The scope (coverage) was:

adequate	1	2	3	4	5	inadequate

6. My attendance at this workshop is likely to be:

very beneficial	1	2	3	4	5	of no benefit

7. Overall, I consider this training:

excellent	1	2	3	4	5	poor

Three techniques/activities presented at this workshop that I will try are:

a. ______________________________

b. ______________________________

c. ______________________________

My suggestion for the next training is ______________________________

____

____

Comments: ______________________________

____

____

If you need more writing space, please use the back of the sheet.

PACKET 2

FOLLOW-UP EVALUATION FORMS

	page
Training Follow-up Report	39
Filled-in example of Training Follow-up Report	40
Observation Feedback Form	41
Filled-in example 1 of Observation Feedback Form	42
Filled-in example 2 of Observation Feedback Form	43

(Tutors complete this form after using workshop techniques with students.)

Training Follow-up Report

Date	Activity/Technique	Comments

–designed by Kathleen Santopietro

(Tutors complete this form after using workshop techniques with students. This is a filled-in example.)

Training Follow-up Report

Date	Activity/Technique	Comments
9/18	Language Experience Story and follow-up Concentration Game/ sight words	Student really liked seeing own words on cards. I need more training on followup exercises.

OBSERVATION FEEDBACK FORM

(The observer writes in the first two columns while observing tutor using with students techniques learned in training. Tutor and observer complete the third column together.)

Program Location________________________ Date __________ Class ______________________________

Number of Students_____ Teacher/Tutor's Name _______________________ Observer's Name ____________________

Activity/Technique	**Student Reaction**	**Conclusions/Strategies**

–designed by Kathleen Santopietro

OBSERVATION FEEDBACK FORM

(The observer writes in the first two columns while observing tutor using with students techniques learned in training. Tutor and observer complete the third column together.)

Program Location Longmont/St. Vrain Valley ABE Date 11/10/89 Class beginning 6:30-8:30

Number of Students 19 Teacher/Tutor's Name Kathy Santapietro Observer's Name Mary Willoughby

Activity/Technique	Student Reaction	Conclusions/Strategies
6:30 Take attendance/calling students' names	- side conversations/some latecomers/some students remain standing.	Mix attendance-taking with vocab. review -- this may keep student attention
6:40 Review vocabulary / Pictures	- 4 students could not respond/students help each other	
6:50 Introduced names of household furniture/~~rooms~~/pictures	- total attention. Some already knew most items/gave the name before teacher.	No need to spend much time on vocabulary already known. Too easy. Try to intro. new vocabulary.
- matching exercise on paper with items introduced.	- only 2 students needed assistance	Design pairs to use different levels and language background.
- Information Gap / Where's the __? It's in the __.	- 3 pairs used native language to complete. 2 pairs did not complete.	
- Check info. gap orally with total group.	- total attention. Corrections made in pairs.	Good check orally. Always check to see if everyone completed.
7:30 Break	- 2 students stayed to ask questions. Could not find teacher.	Need to stay in the room during break so students can ask questions.
7:45 Introduced Route signs on housing -- exit/fire escape/open/ push/ pull. Wrote words on board/asked for repetition. Students copied in notebooks.	- several students late from break. - several students wrote Spanish next to English - 75% translated words with classmates	Start on time after break. Introduce meaning of words with pictures or motions before asking students to read or say the words.
8:00 Amnesty Lesson Introduced American flag using picture → vocab.	- total attention/ listening no repetition	Need training on sight word presentation
cloze exercise on flag	- 70% of students could not complete the exercise/ asked for clarification or looked at classmates	Ask students to use the language presented before they have to read it. Couldn't do cloze because they didn't understand the language. Need training on presenting written passage.
8:30 Closing/homework cloze exercise		

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5

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OBSERVATION FEEDBACK FORM

(The observer writes in the first two columns while observing tutor using with students techniques learned in training. Tutor and observer complete the third column together.)

Program Location Longmont/St. Vrain Valley ABE Date 11/10/89 Class Intermediate 6:30-8:30

Number of Students 18 Teacher/Tutor's Name Mary Willoughby Observer's Name Kathy Santopietro

Activity/Technique	Student Reaction	Conclusions/Strategies
6:30 Vocabulary review/ types of housing/Do you rent? Do you live in house or apt.? etc	– 4 students could not respond. – some latecomers were not asked. – positive feelings about remembering. – some translating in small groups.	Keep review short and call on students who were in class last time. Welcome newcomers, latecomers and include them as soon as possible.
6:45 Dialog - asking for repair by landlord. - vocabulary - dialog presentation - role-play/pair practice - read dialog - follow-up exercise	- total participation in repetition & response. - total group conversation/no side conversations/ translation. - 1 student pair did not complete, even after teacher assistance. - 6 students did not read dialog. - 5 students asked clarification of written instructions.	The dialog steps work well. Continue to use. Assign pairs for role-play and pair practice. Ask non-readers to sit with readers. Students who read can read dialog to others w/ literacy problems. Explain directions by example, showing what to do.
7:30 Break	- 10 students did not leave room. Continued w/written exercise/asked questions.	Continue to stay in the room during break -- good time for lower-level students.
7:45 TPR lesson on *Lighting the Pilot* light look strike listen turn introduced w/ motions, pictures.	- some laughter at teacher's demonstration. High interest. - 15 students used motions/repeated. all repeated/performed task.	Good use of TPR -- Continue to use. Would like more training on TPR followup exercises.
8:30 Amnesty Lesson Review branches of gov't. questions of individuals short reading/Leg. branch Oral comprehension ques. Matching exercise/whole class Pair activity: write 2 questions about Leg. branch	- 2 students could not respond/not called on again. Teacher gave correct answers/others listened. - during silent reading, 4 students did not look at papers. - 3 students could not respond. Teacher gave answers. - total participation/good response. - 6 pairs completed w/o assistance - closure w/o answering students' ques.	Students can model other students instead of the teacher -- can help w/ multi-level group. Save the last activity until next time. Better to do a 5-minute review than to begin an activity if there isn't enough time. Try not to push too much in at last minute.

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Manhattan KS 66502

(913) 539-5376

Freeman, Donald. "Observing Teachers: Three Approaches to In-service Training and Development," TESOL Quarterly, Vol.XVI, No. 1 (March 1982)

Joyce, Bruce and Beverly Showers. "Improving Inservice Training: The Messages of Research," Educational Leadership, February, 1980.

Chapter 3

Tutor Training Workshop

TUTOR ORIENTATION: ADULTS AS LEARNERS

based on a workshop
developed and presented by
Marguerite Wagner

PURPOSE:

To introduce new volunteers to
student-oriented literacy teaching

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Tutor Orientation: Adults as Learners

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II. Illiteracy: The Problem 59

III. Expectations: Yours and Ours 64

IV. Adults as Learners 66

V. Cultural Awareness 71

VI. Conclusion: Transition to Program-specific Training 75

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GLOSSARY

culture: the behaviors and beliefs developed within a particular social or ethnic group and transmitted from generation to generation.

functional illiteracy: for the purpose of this workshop, inability to read or write well enough to meet one's everyday needs or to take advantage of opportunities.

icebreaker: a group activity designed to help group members get better acquainted and feel comfortable interacting.

illiteracy: for the purpose of this workshop, inability to read or write.

student-oriented approach: theory and practice of teaching designed to meet each learner's individual needs.

T-chart: visual aid with a two-column format, used to show comparisons.

MATERIALS CHECKLIST

All flipcharts are illustrated in the chapter text. All handouts except the Bibliography are located in the Appendix. The Bibliography is the final page in the chapter.

black waterbase markers and optional colors for flipcharts

pencils for participants' use in "Cultural Awareness Bingo"

prepared flipcharts (10)

1. "Definition and Extent of Illiteracy"
2. "Everyday Effects of Functional Illiteracy"
3. "The Quality of Democratic Government"
4. "Parent-to-Child Reading"
5. "Economic Implications"
6. "Characteristics of a Good Tutor"
7. "Literacy Subject Areas"
8. "Why Can't Adults Read?"
9. "Challenges for the Adult Student"
10. "Cultural Differences"

group response flipcharts (5)

1. "Why Be a Volunteer?"
2. "What's in It for You?"
3. "The Adult Learner"
4. "An Ideal Adult Learning Environment"
5. "What Is Culture?"

handouts (8)

1. "Emerging Issues"
2. "Resources for the Tutor"
3. "Bibliography"
4. "Tutor Exercise" (two sheets)

> *Notes to trainer:*
>
> Be sure your participants have both versions (2 sheets) of the handout after they've completed this exercise.
>
> To distinguish the two parts of handout 4, when you make copies you might use two different colors of paper, such as blue for the "Tutor" version of the handout, and green for the "Student" version.

5. T-Charts (5 sheets) for the activity Adult Learners Contrasted with Schoolchildren

> *Note to trainer:*
>
> T-charts are the only handout *not* provided. The appendix provides an illustration of them. You need to make 5 full-size T-charts. Make only one copy of each sheet

6. "A Multicultural Society"
7. "Literacy Perspectives"
8. "Cultural Awareness Bingo"

PREPARATION

You Will Need to Make

- **10 prepared flipcharts**
- **5 group response flipcharts**
- **copies of 8 handouts**

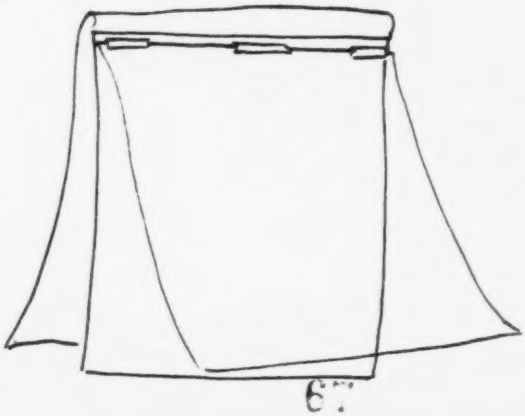
FLIPCHART DESIGN

The group response flipcharts used in this workshop have a labor-saving design feature you may want to incorporate in your presentations. The heading and artwork are drawn directly onto the flipchart page, while the group's responses are written on a transparent acetate sheet which is hinged over the flipchart page with artist's white tape. The acetate sheet can be removed when the workshop is finished, and replaced with a fresh one for your next presentation.

Artist's white tape is available in office or art supply stores. It makes a good-looking hinge and will not tear the flipchart paper when you remove the acetate overlay.

Transparent acetate sheets are also available from office or art supply stores. If you cannot find acetate sheets the same size as your flipchart pages, buy the next larger size and cut them down to fit. The overlay should be an inch shorter than the flipchart page, to leave space for the tape hinge at the top of the page.

After you have written and drawn the permanent part of your flipchart, place the acetate overlay flat on top of the flipchart page, matching the side and bottom edges. At the top edge of the acetate sheet, smooth down one two-inch long strip of tape in the center. Affix another strip of tape about an inch from either side edge, as shown. Prepared in this way, the group response pages of your flipchart can be handled easily.



LOCAL PROGRAM INFORMATION FOR TUTORS

This workshop presentation is designed for use by a trainer coming from outside the local program.

If You Are a Trainer Coming from outside a Local Program

Make advance arrangements for a representative of the local program to be on hand to greet the new tutors and to deliver the final section of the workshop, giving tutors the program-specific information they need.

We suggest that you introduce the program representative at the beginning of your workshop, perhaps after the representative has joined your tutors in the Get Acquainted Activity. The representative can assure the new tutors that all their questions about the program will be answered during the workshop's final section. Questions about the persons they will tutor will be answered later in a conversation between the tutor coordinator and the tutor.

Let the program manager know well ahead of time that you will need a program representative to speak to the group at the beginning of, and after, your presentation. Send an outline of your workshop. Clearly indicate what information you would like the program representative to give participants. Example: specifics of the program's need for tutors in various areas of study. At the same time, ask for the program's orientation packet, for your own information. Workshop participants will add the handouts you have given them to the orientation packet they receive from the program representative.

If you need to help a local program create or augment its tutor orientation packet, refer to the Tutor Orientation Packet Preparation Guide on the next four pages.

If You Are Training Tutors in Your Own Program

You may choose to present some statistical and anecdotal information drawn from your region and your program in Section II of the workshop, "Illiteracy: The Problem." Section III, "Expectations: Yours and Ours" is appropriate for introducing program-specific information.

If your program does not have a tutor orientation packet, or if you would like to refurbish yours, refer to the Tutor Orientation Packet Preparation Guide which follows.

TUTOR ORIENTATION PACKET PREPARATION GUIDE

page

General outline of packet information 53

Sample Tutor's Job Description, prepared by the Poudre R-1 Adult Basic Education Program, Larimer County, Colorado 54

Sample graphic representation of program organization, designed by Marguerite Wagner. The original was displayed as a multicolored flipchart. 55

A WELL-PREPARED PACKET

A well-prepared packet will be current and comprehensive. A packet prepared a year ago should be updated.

Ideally a literacy program will maintain a file of information to be used for media releases, fund-raising, and personnel orientation. The tutor orientation packet would be an adaptation of this.

Documentation that brings the program's purpose to life includes:

- students' writing about their accomplishments and ambitions; letters of appreciation to teacher or program;
- copies of newspaper or magazine articles featuring the literacy program;
- copies of awards and honors to tutors, to students, to the program;
- pictures of good things happening: students graduating, receiving their citizenship, reading to their children.

GENERAL OUTLINE OF PACKET INFORMATION

Basic information about your organization and its services

1. Organizational structure and history
2. Staff pattern
3. Clients served
4. Types of services offered
5. Funding
6. Where your organization fits into the community

Information about the specific job

1. Policies regarding volunteers in your organization
2. Procedures for the specific job
3. Where the job fits into the organization's work
4. What staff expect of volunteers

—9 Keys to Successful Volunteer Programs,
Kathleen Brown Fletcher

Written information a tutor takes home from orientation should also include:

- the program's philosophy;
- the program's location, address and phone number; an after-hours and weekend phone number, if possible;
- names and positions of staff members; a designated contact person to answer questions;
- the program's schedule.

TUTOR'S JOB DESCRIPTION

Type of Work

Volunteer Tutor (a non-paid position)

Responsibilities

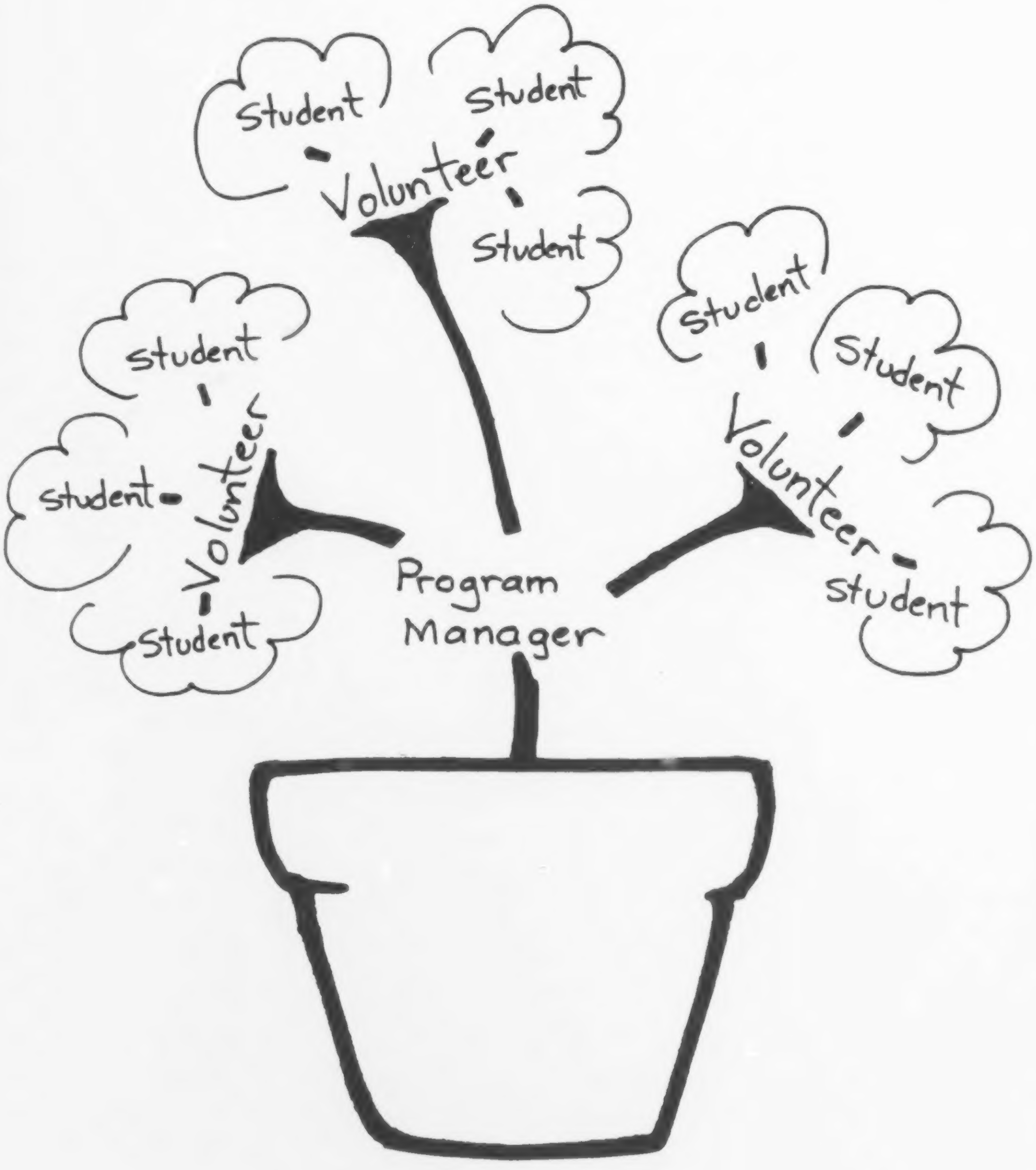
1. Participate in training offered by (program's name):
   - Orientation (you are here now)
   - Preservice: 2 sessions
   - Inservice
2. Provide encouragement and support as a friend by:
   - helping your student(s) to develop positive self-concept by showing your approval.
   - showing acceptance of student by listening to what he has to say.
   - helping student develop positive attitude toward learning by giving him learning tasks which he is able to perform and by calling attention to successful performance.
   - helping student to continue to try challenging tasks by giving encouragement rather than negative criticism.
   - noticing and understanding the reasons for learning problems your student may have.
3. If you are assigned an individual student, give your student lessons created just for him. If you are assigned a group, know the materials used by the group and prepare various ways of teaching concepts.
4. Participate in formulation and accomplishment of educational goals by:
   - helping student set realistic, achievable goals for study.
   - reviewing progress together periodically.
5. Report to the center supervisor at regular intervals on student needs, progress, and any changes affecting your student.
6. Submit lesson plans at the start of the session and a short written evaluation of student progress at the close of the session.
7. Report your needs as a tutor to the center supervisor and request help whenever you need it.

Qualifications

A tutor must be dependable and prompt, interested in others and able to relate to them, prepared to uphold confidentiality, friendly, patient, optimistic. The only educational requirement is that you be able to read, write and speak English fluently enough to teach another person. A sense of gentle humor is a great asset in a tutor.

Job Rewards

Benefits include but are not limited to: self-satisfaction and fulfillment, public and private recognition of service, letters of reference, general and specific work experience, increased social contacts, friendship.


Student
student
Volunteer
Student
student
student
Volunteer
student
Student
student
Student
Volunteer
student
Program
Manager

--designed by Marguerite Wagner

TUTOR ORIENTATION: ADULTS AS LEARNERS

I. INTRODUCTION

Activity: Get Acquainted

Introduce yourself to the workshop's participants, modeling for them the Get Acquainted Activity by telling them where you come from, and sharing some interesting piece of information about your name.

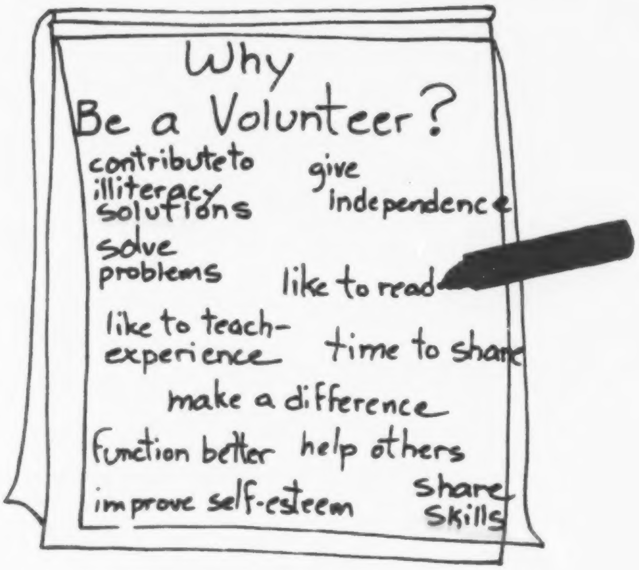
1. Ask each member of the group to get up and find a partner she doesn't know. If there is an uneven number of participants, three people can be partners.
2. Direct everyone to learn her partner's name, where she comes from, and something interesting about her name, such as nickname, name's origin, or unexpected spelling. Allow three minutes for each interview.
3. Ask each participant to introduce her partner to the group, using the interview information.

Now participants know a little bit about each other, have a pleasant way to remember each other's names, and have all spoken briefly to the group.

WHY BE A VOLUNTEER?

Everyone in the group is here today because she has volunteered to do literacy tutoring. Explore with your group some of volunteers' many motives.

Turn to group response flipchart 1, "Why Be a Volunteer?"


Why
Be a Volunteer?
contribute to illiteracy solutions
give independence
solve problems
like to read
like to teach-experience
time to share
make a difference
function better
help others
improve self-esteem
share skills

group response flipchart 1,
"Why Be a Volunteer?" with examples of responses

Ask your participants that question. Record their answers on the flipchart. Include any reasons you would like to add that the group has not mentioned.

Encourage group discussion. Participants gain insight into each other's motives; they think about their own reasons for undertaking this work; they may discover benefits of which they were unaware.

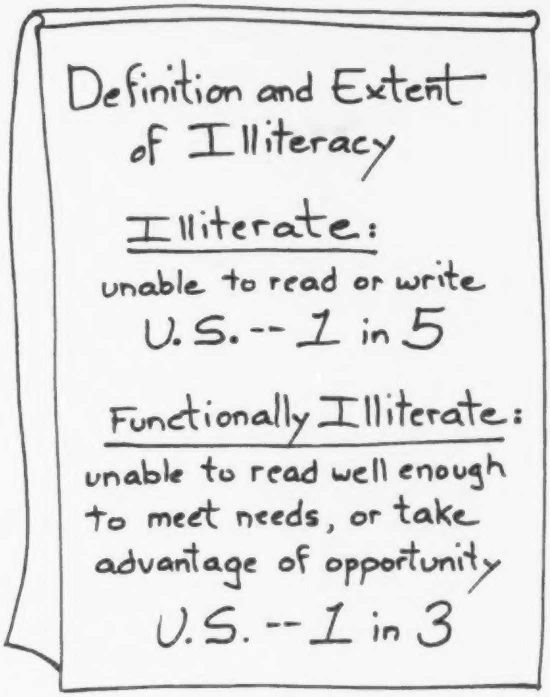
II. ILLITERACY: THE PROBLEM

The statistics of illiteracy are dramatic. The facts and figures used in the first 5 prepared flipcharts are from the January, 1986 issue of "Emerging Issues; Congressional Clearinghouse on the Future."

> *Note to trainer:*
>
> As you update and add material from other sources to your presentation, be sure to record and cite all sources.

Tell your participants that they will receive a copy of the source material; they need not take notes from these 5 flipcharts.

1 Turn to prepared flipchart 1, "Definition and Extent of Illiteracy."



Definition and Extent of Illiteracy

Illiterate:

unable to read or write

U.S. -- 1 in 5

Functionally Illiterate:

unable to read well enough to meet needs, or take advantage of opportunity

U.S. -- 1 in 3

prepared flipchart 1,
"Definition and Extent of Illiteracy"

Discuss the difference between illiteracy and functional illiteracy. Most problems of illiteracy in our society arise not from a complete inability to read, but from functional illiteracy. Share with your participants some or all of the following.

"In 1920, you were considered illiterate if you could not write your name. In 1987, according to a study of youth entitled, The Subtle Danger, very few people cannot write their names, but a significant number of people are unable to read above a fourth grade level! So, today, in very simple terms, illiteracy may mean that you read below the fourth grade level.

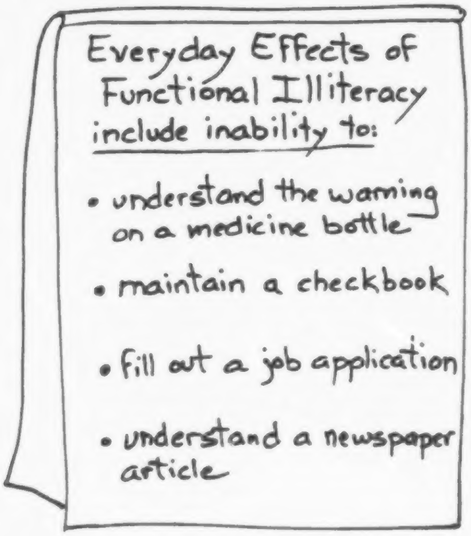
"And, what about the rest of the millions of people who function below an 8th grade level? Well, consider that an apartment lease has been estimated to be written at the second year of college level, the driver's preparation manual is at a high school level, and what about the manuals, reports, and memos we put out on a daily or weekly basis? Typically, our messages to each other are above an eighth grade level. We are not only talking about the words, per se, but about the content, the problem solving, the critical thinking skills which accompany many pieces of paper with which we all deal."

—Dian Bates
Colorado State Director of Adult Basic Skills
1989

FACTUAL AND STATISTICAL INFORMATION

Turn to prepared flipchart 2, "Everyday Effects of Functional Illiteracy."

Discuss these everyday effects of functional illiteracy. Talk about other lifeskills that depend upon literacy. Mention some of the compensating tactics adopted by people who cannot read well.

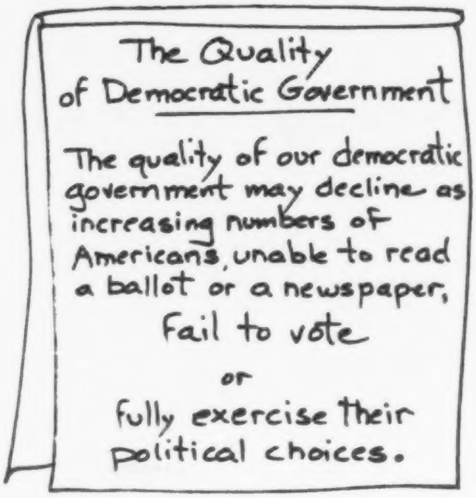


Everyday Effects of Functional Illiteracy include inability to:

- understand the warning on a medicine bottle
- maintain a checkbook
- fill out a job application
- understand a newspaper article

prepared flipchart 2,
"Everyday Effects of Functional Illiteracy"

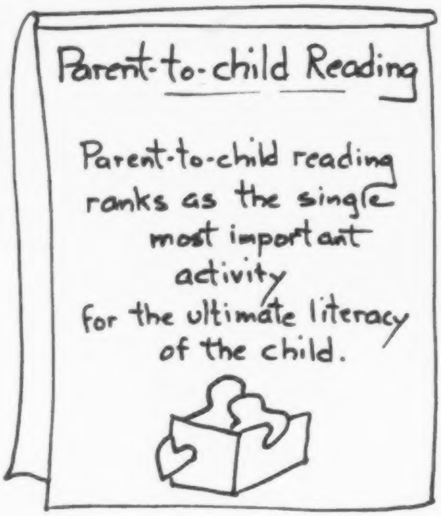
3 4 5 The next three prepared flipcharts highlight more information from "Emerging Issues." Display each in turn. Add information from other sources; give examples from your own experience. Welcome participants' comments.



The Quality
of Democratic Government

The quality of our democratic government may decline as increasing numbers of Americans, unable to read a ballot or a newspaper,
Fail to vote
or
fully exercise their political choices.

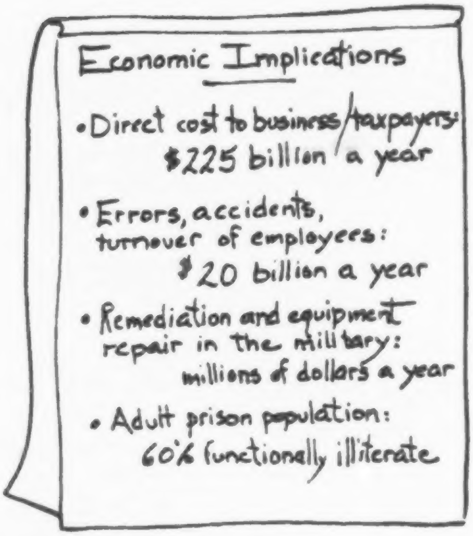
prepared flipchart 3,
"The Quality of Democratic Government"



Parent-to-child Reading

Parent-to-child reading ranks as the single most important activity for the ultimate literacy of the child.

prepared flipchart 4,
"Parent-to-Child Reading"



Economic Implications

- Direct cost to business/taxpayers: $225 billion a year
- Errors, accidents, turnover of employees: $20 billion a year
- Remediation and equipment repair in the military: millions of dollars a year
- Adult prison population: 60% functionally illiterate

prepared flipchart 5,
"Economic Implications"

1 Before moving on, give participants handout 1, "Emerging Issues."

WHY USE VOLUNTEERS?

Colorado is one of the few states with no legislation providing money for adult basic education. Without state funding, literacy programs must rely on federal monies, contributions from business and industry, individuals and charitable organizations, and on volunteers.

In Colorado 92% of literacy teachers are volunteers. (This statistic for fiscal 1989 is from the Adult Education Unit, State Library and Adult Education Office at the Colorado Department of Education.) Volunteer tutors bring to their work a high level of commitment to individual students, to community, to the value of reading.

Literacy programs invest much of their limited funds and manpower in training and supporting their volunteers. High volunteer turnover is costly to a program and adversely affects its ability to serve adult learners. A successful tutor has much in common with a successful adult student: rather than expecting to passively "be taught", each takes responsibility for learning.

Jonathan Kozol, writing of what is necessary for literacy efforts to succeed:

> "Both learner and teacher undergo change. The change is irreversible and profound. The world will never be the same again—not for the one, not for the other."
>
> —Prisoners of Silence 1980

RESOURCES FOR THE TUTOR

2

Give participants handout 2, "Resources for the Tutor." Allow them time to read it through.

> *Note to Trainer:*
>
> A rule of thumb for giving people sufficient time to read material silently is to permit them as much time as it takes you to do the same.

When the silent reading is finished, describe briefly the kind of help available from each resource. Invite participants' questions and comments. After discussing the resources, ask participants if they would feel confident using them. Make up a few situations in which a tutor would need a certain kind of information; ask your participants which resource or resources on the list they might use in each situation.

3

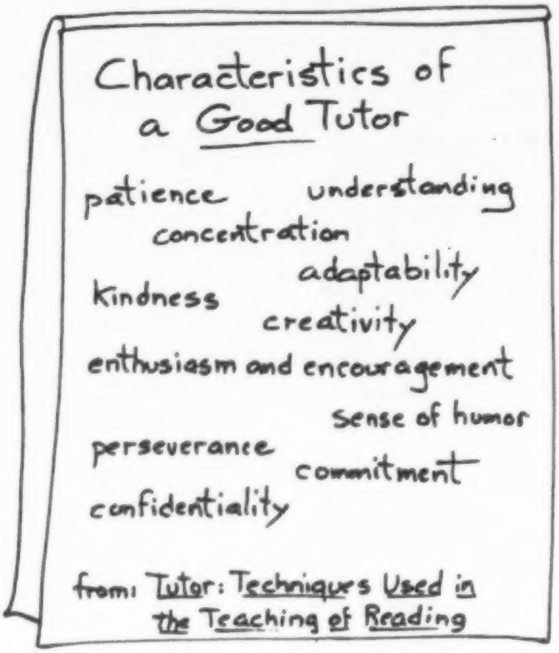
Before moving on, give everyone a copy of handout 3, the workshop's Bibliography, on page 88.

III. EXPECTATIONS: YOURS AND OURS

CHARACTERISTICS OF A GOOD TUTOR

Ask your participants what they think might be the characteristics of a successful tutor.

Turn to prepared flipchart 6, "Characteristics of a Good Tutor."



Characteristics of a Good Tutor

patience
understanding
concentration
kindness
adaptability
creativity
enthusiasm and encouragement
sense of humor
perseverance
commitment
confidentiality

from: Tutor: Techniques Used in the Teaching of Reading

prepared flipchart 6,
"Characteristics of a Good Tutor"

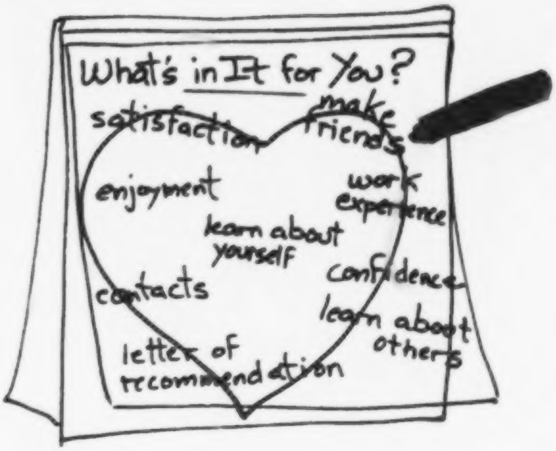
These are the twelve qualities identified by Colvin and Root in "Profile of a Good Basic Reading Teacher." Several will have already been mentioned by your group.

Discuss each characteristic, relating it to the tutorial situation. Use examples of your own, and other teachers' and students' experiences. Point out that qualities participants already possess will be the basis for their success as tutors.

WHAT'S IN IT FOR YOU?

Clearly, your new volunteers have a lot to give, and this literacy program needs volunteers. What are the tutor's rewards for a commitment of time and self?

Turn to group response flipchart 2, "What's in It for You?"


What's in It for You?
satisfaction
make friends
enjoyment
work experience
learn about yourself
contacts
confidence
learn about others
letter of recommendation

group response flipchart 2,
"What's In It for You?" with examples of responses

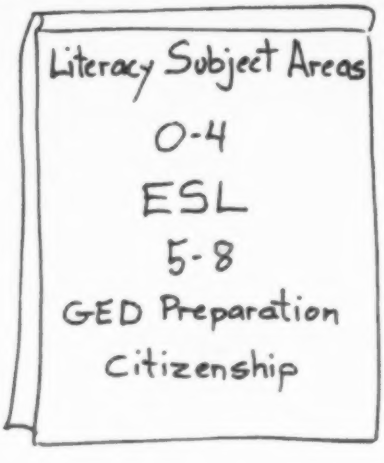
Ask participants that question. Write down their answers.

Invite discussion. Participants may discover rewards they hadn't thought of.

WHAT WILL YOU TEACH?

The program's representative will tell your workshop participants in what areas of study the program needs tutors. What you are going to give participants now is a quick overview of the specialized areas of study that comprise literacy teaching.

Turn to prepared flipchart 7, "Literacy Subject Areas."


Literacy Subject Areas
0-4
ESL
5-8
GED Preparation
Citizenship

prepared flipchart 7,
"Literacy Subject Areas"

Describe each area of study briefly. Define the performance levels for adult students whom volunteers will teach.

Encourage your volunteers to ask questions. Some may discover new areas of opportunity.

IV. ADULTS AS LEARNERS

Activity: Sensitivity to Functional Illiteracy

Your participants may have no experience helping an adult who reads with difficulty. Most of them have never been functionally illiterate as adults. The purpose of this exercise is to let participants experience functional illiteracy, as tutor and student do.

1. Ask participants in each odd-numbered row of seats to turn around and take the person sitting directly behind for a partner. If the last row is odd-numbered, participants sitting there may pair off with each other.
2. Handout 4, "Tutor Exercise," has two sheets. Give one member of each pair the sheet marked in the upper right corner "Tutor." Give the other partner the sheet marked "Student."
3. Ask partners not to look at each other's handouts.
4. Let participants read their handouts silently.
5. Call time and direct the Tutors to ask the Students the questions at the bottom of the handout.
6. Allow five minutes for this; call time.
7. Ask the Students to show their handouts to the Tutors.
8. Give all Students a "Tutor" handout and vice versa, so that everyone will have both sheets of handout 4 to take home.

Encourage participants to discuss the experience they've just had. Ask the Tutors how they felt. Ask the Students how they experienced this reading exercise. Participants should now have a heightened awareness of how it might feel to have difficulty reading.

Activity: Adult Learners Contrasted with Schoolchildren

The natural tendency to teach as we were taught can create problems for tutors and their adult students. The next activity will help tutors think about the differences between teaching children and teaching adults.

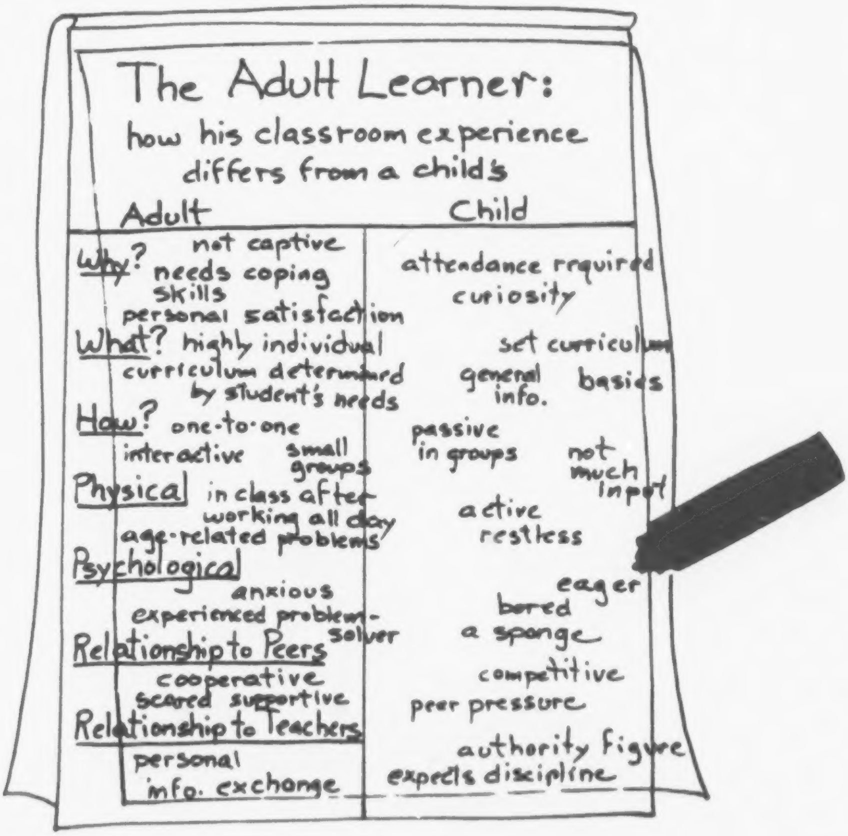
1. Ask participants to count off by fives; ask all the ones, all the twos, and so on, to form a group.

2. Give each of the five groups a different one of the five T-charts which make up handout 5.
3. Allow five minutes for each group to discuss the question on their T-chart and list answers. (Trainer: turn to page 84 for the questions.)
4. Direct each group to choose a speaker.
5. Ask each speaker to read aloud her group's question and their answers.

When the speakers have finished, open general discussion of how adult students differ from school children.

To make some main points, turn to group response flipchart 3, "The Adult Learner."

Ask participants to make each comparison. Write down their answers, adding any significant characteristics not mentioned by the group.



The Adult Learner:
how his classroom experience differs from a child's

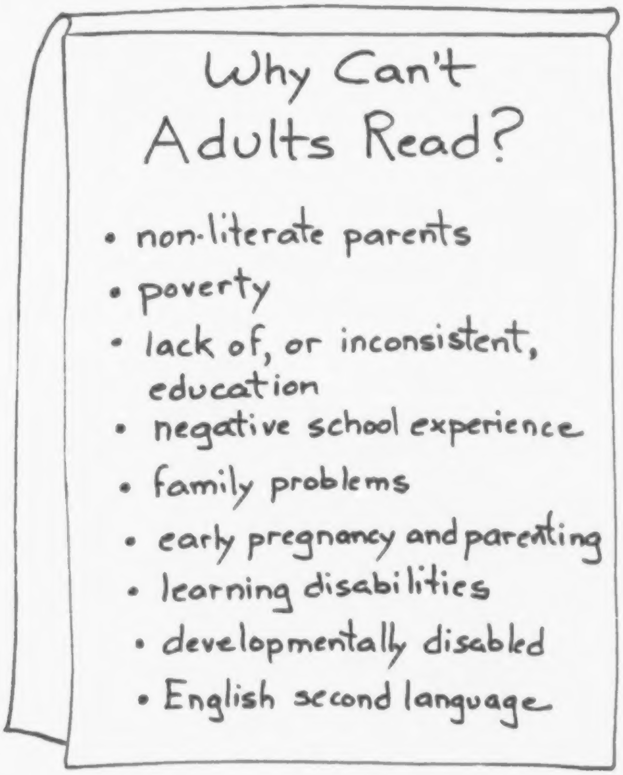
	Adult	Child
Why?	not captive needs coping skills personal satisfaction	attendance required curiosity
What?	highly individual curriculum determined by student's needs	set curriculum general info. basics
How?	one-to-one interactive small groups	passive in groups not much input
Physical	in class after working all day age-related problems	active restless
Psychological	anxious experienced problem-solver	eager bored a sponge
Relationship to Peers	cooperative scared supportive	competitive peer pressure
Relationship to Teachers	personal info. exchange	authority figure expects discipline

group response flipchart 3,
"The Adult Learner," with examples of responses

WHY CAN'T ADULTS READ?

Many people who can read barely remember a time when they couldn't. With twelve years of public school free and seemingly open to all children, the question is often asked, "How does someone grow up unable to read?" The availability of classrooms and teachers isn't by itself enough to offset powerful influences in people's personal lives. The following is a list of circumstances associated with illiteracy.

Turn to prepared flipchart 8, "Why Can't Adults Read?"



Why Can't Adults Read?

- non-literate parents
- poverty
- lack of, or inconsistent, education
- negative school experience
- family problems
- early pregnancy and parenting
- learning disabilities
- developmentally disabled
- English second language

prepared flipchart 8,
"Why Can't Adults Read?"

Discuss each reason. Give real-life examples; cite statistics and studies.

Invite participants' questions and comments.

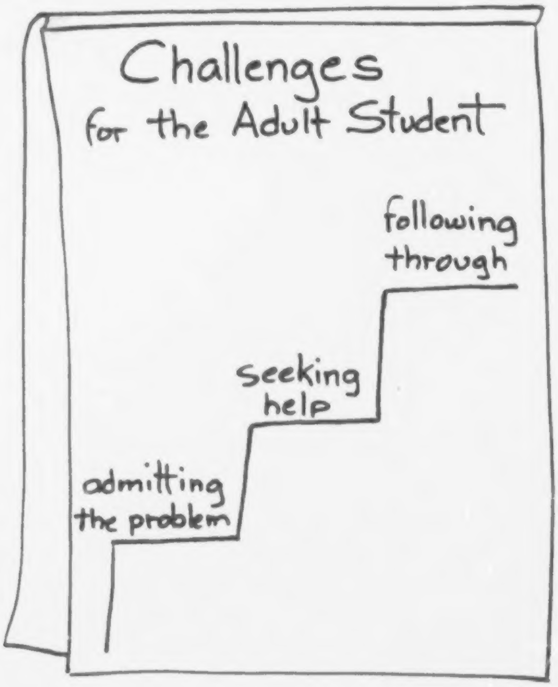
These broad and overlapping categories don't "explain" illiteracy, nor can they define any person's experience. Rather, they offer one way to think about complex reality as we seek to change it.

CHALLENGES FOR THE ADULT STUDENT

It's not easy to be a non-reader in this society. In some ways, it can be even harder to become an adult reading student.

Turn to prepared flipchart 9, "Challenges for the Adult Student."

Discuss with your tutors the three—often very difficult—steps every basic student must take.


Challenges
for the Adult Student
following through
seeking help
admitting the problem

prepared flipchart 9,
"Challenges for the Adult Student"

Literacy programs and teachers exist to provide opportunity. It is the student who takes that opportunity and turns it into accomplishment.

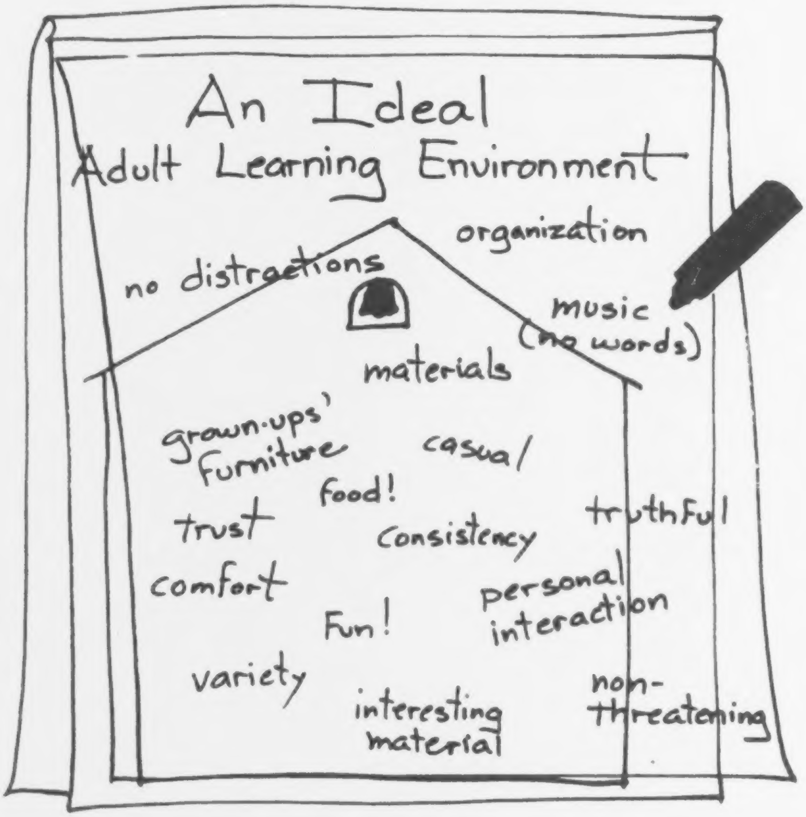
> **"Adult learners have life experiences we will never have.**
>
> **"They are tough; they have found ways to compensate for illiteracy in everyday living.**
>
> **"They are brave; they come to learn to read.**
>
> **"We owe them all the respect and courtesy we can possibly give them."**
>
> —Marguerite Wagner

CREATING THE IDEAL ADULT LEARNING ENVIRONMENT

Once someone has taken the big step of entering a reading program, what is the most encouraging and efficient environment we can provide for him?

Turn to group response flipchart 4, "An Ideal Adult Learning Environment."

Ask your participants what elements they think are necessary to an ideal adult learning environment. Record their answers.


An Ideal
Adult Learning Environment
no distractions
organization
music (no words)
materials
grown-ups' furniture
casual
food!
trust
consistency
truthful
comfort
Fun!
personal interaction
variety
interesting material
non-threatening

group response flipchart 4,
"An Ideal Adult Learning Environment," with examples of responses

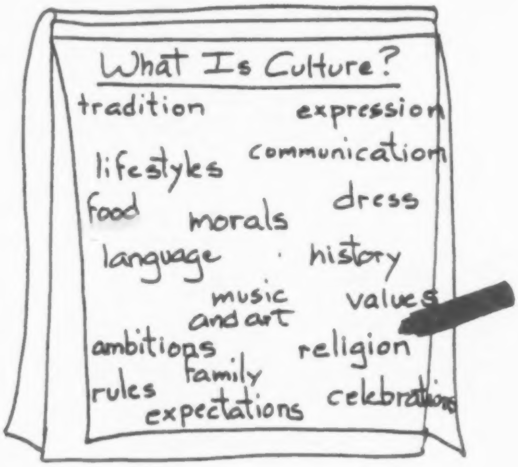
When you and the workshop participants have finished building this very good place to learn, ask them if it differs in any way from the learning environment they would choose for themselves. If not, you have demonstrated that the tutor's own learning needs are an excellent guide to her student's needs.

V. CULTURAL AWARENESS

WHAT IS CULTURE?

Turn to group response flipchart 5, "What Is Culture?"

Ask your participants what they would include in a definition of culture. Record their responses.


What Is Culture?
tradition
expression
lifestyles
communication
food
morals
dress
language
history
music and art
values
ambitions
religion
family
rules
expectations
celebrations

group response flipchart 5,
"What Is Culture?" with examples of responses

For the purpose of this workshop, offer your audience this definition of culture:

> **"the behavior and beliefs developed within a particular social or ethnic group, and transmitted from generation to generation."**

Culture shapes many of our responses. When we interact with people who have different cultural conditioning, "crossed signals" may result. If we can understand one another's behavior in its cultural context, two things become possible: cooperation and mutual appreciation.

HOW DO CULTURAL DIFFERENCES AFFECT LEARNING?

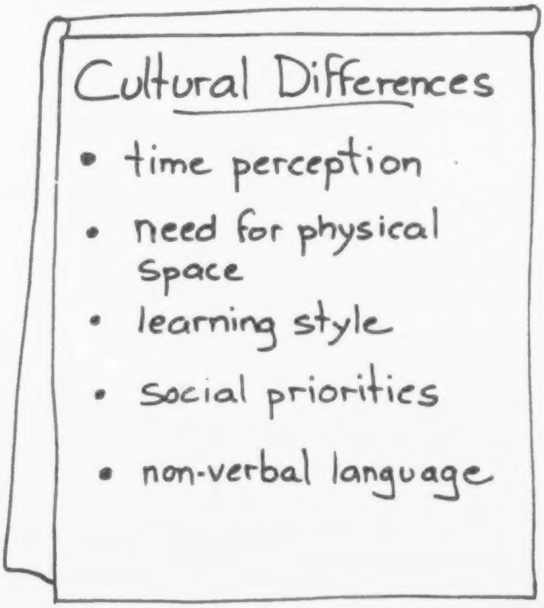
Many basic reading students are members of ethnic minorities. Literacy tutors need to be aware that cultural conditioning plays a significant part in student-teacher relationships.

Give your participants handout 6, "A Multicultural Society."

1. Call on a participant to summarize the first paragraph.
2. Ask another participant to summarize the second.
3. Encourage group discussion.

> "All too often the multicultural nature of American society has been ignored, and in the past there has been a general failure to recognize the enriching values of diverse cultures and perspectives.
>
> "Curricula which take into account the cognitive and learning styles, language and values of diverse cultures in addition to the Anglican is a much more realistic and healthy approach for minority students. Teaching and promoting the history, values, language and heritage of diverse cultures will not only help inoculate ethnic minority students against the negative messages in society, but also enrich learning for non-minority students."
>
> —Perspectives in Multicultural Education
> Sims and Bass de Martinez 1981

Turn to prepared flipchart 10, "Cultural Differences."



Cultural Differences

- time perception
- need for physical space
- learning style
- social priorities
- non-verbal language

prepared flipchart 10, "Cultural Differences"

Cultural differences between tutor and student, unrecognized, can be a source of misunderstanding or discomfort. Discuss a few interpersonal matters affected by cultural differences. Add examples from your own experience and from your reading. Welcome participants' contributions.

- time perception

  Example: Many Native American languages have no word for time. The requirements of a situation, not a schedule or awareness of time per se, determine when things shall be done.

- need for physical space

  Example: In Latin American cultures, people who are conversing stand closer to each other than do most Americans of Northern European descent. Two people with different spatial requirements may experience puzzlement or discomfort as each tries to establish the relationship he is accustomed to.

- learning style

  Example: Native American culture relies more heavily on teaching by example than does European-American culture. An Indian student who has only been told how to perform a task may feel quite unprepared to try.

- social priorities

  Example: Courtesy is a universal impulse, but its expressions vary greatly from culture to culture. In the Spanish language, "Se tiro el agua," literally "the water spilled itself," avoids any suggestion of blame. "You spilled your water" might sound especially harsh to a Spanish speaker new to English.

- non-verbal language

  Example: In Pakistan a man does not shake hands with or touch a woman in public. An American woman's hand offered in greeting might be disconcerting to a newcomer from Pakistan.

Recognizing cultural influences can help us understand and appreciate one another. Incorporating a student's personal experiences into lessons allows him to build new language skills while sharing his knowledge.

Give your participants handout 7, "Literacy Perspectives." These are three quotations you've used in the workshop. Each affirms student-oriented literacy teaching.

Activity: Cultural Awareness Bingo

This final activity is designed to foster appreciation of cultural diversity.

Give your participants handout 8, "Cultural Awareness Bingo."

1. Give participants time to read the instructions. Ask for questions.

> Instructions to players
>
> 1. Circulate among the other players, asking questions to find someone to fit each category on the Bingo card.
> 2. Each time you find someone who answers "Yes" to a question, write that person's name in the appropriate square, and go on to another question.
> 3. When you have four filled-in squares across, down or diagonally, call out "Bingo!" Or your group may play black-out by filling in every square.

2. Choose which version of the game (see Instructions to players, step 3) you will play.
3. When everyone understands how to play, invite participants to get up and circulate, asking each other the game's questions.

After the first person calls "Bingo!" suggest that other participants continue to play until they, too, have filled in a line or filled all sixteen squares.

VI. CONCLUSION:

TRANSITION TO PROGRAM-SPECIFIC TRAINING

Thank group members for their participation. Tell participants to keep their workshop handouts in the tutor orientation packet they will receive shortly. Turn the workshop over to the program's representative.

APPENDIX

page

handouts

1. "Emerging Issues" 78
2. "Resources for Tutors" 80
3. "Bibliography" 88
4. "Tutor Exercise"
    Tutor's sheet 82
    Student's sheet 83
5. Illustration of T-Charts (5 sheets) for the activity Adult Learners Contrasted with Schoolchildren 84

Note to trainer:

T-charts are the only handout *not* provided ready-to-copy. Use the illustration as a guide to make 5 full-size T-charts. Make only 1 copy of each chart.

6. "A Multicultural Society" 85
7. "Literacy Perspectives" 86
8. "Cultural Awareness Bingo" 87

EMERGING ISSUES

Congressional Clearinghouse on the Future Issue: COMPETITIVENESS Date: January 1986

ILLITERACY: AMERICA'S GROWING HANDICAP

PRESENT EVIDENCE INDICATES THAT MILLIONS OF AMERICANS DO NOT HAVE THE MINIMAL SKILLS NECESSARY TO FUNCTION IN OUR SOCIETY.

How severe is America's problem with illiteracy?

Present evidence indicates that millions of Americans do not have the minimal skills necessary to function in our society. These people cannot read a newspaper, fill out a job application form, maintain a checkbook, or understand a warning label on a bottle of medicine. They cannot read to their children or help them with their school work.

The U.S. Department of Education estimated in 1983 that 27 million American adults, 21.7 percent of the population between 18 and 65 years of age, were illiterate by the simplest tests of everyday reading, writing, and comprehension. An additional 47 million people were estimated to have only marginal abilities to perform these tasks. If the Department of Education's total of 74 million people is correct, more than one-third of the American adult population lacks the basic abilities to participate effectively in everyday adult life.

As the complexities of our technological, information-oriented society demand ever greater skills, there is concern that the number of functional illiterates will grow. An increase in the illiteracy rate would have enormous long-range economic, social, and political implications.

TRENDS

TOTAL COSTS RELATED TO OUR NATION'S ILLITERACY ARE ESTIMATED TO EXCEED $225 BILLION ANNUALLY.

Though the exact number of functional illiterates and their effect on the nation is impossible to determine, some trends are clear.

The number of functional illiterates is increasing. According to current estimates, the number of functionally illiterate adults is increasing by approximately two and one quarter million persons each year. This number includes nearly 1 million young people who drop out of school before graduation, 400,000 legal immigrants, 100,000 refugees, and 800,000 illegal immigrants.

Direct costs of illiteracy to business and taxpayers are increasing. Total costs related to our nation's illiteracy are estimated to exceed $225 billion annually and experts expect these costs to increase. Current costs from errors, accidents, and high employee turnover are estimated to be $20 billion annually while the annual "opportunity cost" of loss to the GNP hovers around $100 billion.

Direct costs of illiteracy to the military are increasing. Millions of dollars are spent on "dumbing down" teaching and repair manuals in order to explain procedures to new recruits. In spite of this effort, millions of dollars of damage is still done to expensive equipment because many men and women in the service are unable to read and comprehend even the simplified manuals.

ILLITERACY IS INCREASINGLY LINKED TO CRIME, TO MINORITY GROUPS, TO POVERTY, AND TO CHRONIC UNEMPLOYMENT.

Illiteracy is increasingly linked to crime. Present data suggest that nearly 60 percent of today's adult prison population is functionally illiterate, as is almost 85 percent of juveniles who come before the courts.

Illiteracy is increasingly linked to minority groups. One study estimates that 56 percent of Hispanic adults, 54 percent of Native American adults and 44 percent of black adults are illiterate, compared to 16 percent of white adults. Approximately 40 percent of all minority youths may be functionally illiterate. If present trends continue, it is projected that by 1990, 50 percent of young black adults will be illiterate.

Illiteracy is increasingly linked to poverty. Recently gathered evidence indicates that individuals with less than a 6th grade education are four times more likely to need public assistance than those who have a 9th to 11th grade education. More than one third of women who receive public assistance are functionally illiterate.

Illiteracy is increasingly linked to chronic unemployment. Data collected by the U.S. Department of

Labor indicates that up to 75 percent of the unemployed lack the basic skills to get a job or be trained for a job.

IMPLICATIONS

BECAUSE ILLITERATE PARENTS ARE INCAPABLE OF READING TO THEIR CHILDREN, ILLITERACY MAY BE PASSED FROM ONE GENERATION TO THE NEXT.

A permanent underclass of illiterates who are uneducated, untrainable and economically dependent may develop. The problem of illiteracy may have a multiplier effect. Parent-to-child reading ranks as the single most important activity for the ultimate literacy of a child. But, because illiterate parents are incapable of reading to their children, illiteracy may be passed from one generation to next, and illiteracy may grow in populations where illiterate parents have many children. Present trends indicate that a growing percentage of such an underclass could be women, blacks, and Hispanics.

America's literacy-related unemployment problems may grow worse as the high-tech revolution transforms America's business and industry. Some projections about employment trends suggest that by the 1990's anyone who reads below a 12th grade level will be excluded from employment possibilities. Even jobs that could be filled by illiterates in the past, such as janitorial assistant positions, may soon require workers who have the ability to read and write.

Stress on our nation's prison system may grow as the number of functional illiterates who cannot obtain legitimate employment increases. Presently, the annual pricetag for housing the nation's 390,000 illiterate prisoners is $6.6 billion and rising.

America's economic growth and ability to compete internationally may decline as the number of illiterates needing assistance and lacking the ability to add to the nation's productivity increases.

Quality of the nation's armed forces and our defensive capabilities may decline as the literacy level of new recruits drops. According to figures released by the Department of Defense in 1984, one-third of new recruits read only at or below the 8th grade level.

Quality of our democratic government may decline as increasing numbers of Americans, unable to read a ballot or a newspaper, fail to vote or fully exercise their political choices.

Risks to public health and worker safety may grow as the number of people who cannot read warning signs increases. At this time, approximately 15 million illiterate jobholders or 15 percent of the workforce are unable to read the poison warnings on chemical containers.

LEGISLATION

AMERICA'S PROBLEM WITH ILLITERACY AFFECTS ADULTS, TEENAGERS AND YOUNG CHILDREN.

America's problem with illiteracy affects adults, teenagers and young children. The illiteracy issue is complicated by the wide array of groups handicapped by illiteracy and is further complicated by the variations in methods of measuring literacy and in methods of teaching reading and comprehension. Recent legislative initiatives that address America's problem with illiteracy include the following proposals:

- **Comprehensive targeting of literacy in existing education programs from pre-school to adult education;**
- **Increased funding of adult and continuing education with targeting of illiterates through innovative technology and regional outreach programs;**
- **Establishment of a volunteer literacy corps to reach out with literacy instruction including intergenerational tutoring;**
- **Funding to libraries to develop and administer literacy projects;**
- **Establishment of a pilot program to combine adult basic education for parents and school readinesss training for children;**
- **Development of programs to provide inmates in state prisons with basic literacy and marketable job skills;**
- **Establishment of a project, to be administered by the Department of Education, to define literacy and determine the magnitude of the illiteracy problem in America; and**
- **Establishment of a national commission on illiteracy to determine the causes of illiteracy and ways of preventing it.**

Issue contact: (202) 225-2161

BEST COPY AVAILABLE

RESOURCES FOR TUTORS

Colorado Department of Education
201 E. Colfax Avenue
Denver CO 80203

Adult Education Office
Room 100 (303) 866-6609

Resource Center
Room 106 (303) 866-6914

The CDE Resource Center has 3000 literacy titles. These are available through a network of libraries connected to the on-line computer system CARL (Colorado Alliance of Research Libraries).

Colorado Literacy Assistance Center (COLAC)
625 E. 16th Avenue
Denver CO 80203

Colorado Literacy Hotline
894-0555 in metro Denver
1 800 367-5555 outside Denver

Colorado Division of Local Government
State Demographic Section
Room 521
1313 Sherman Street
Denver CO 80203
(303) 866-3120

(for 1980 Census data such as: years of schooling completed by Colorado residents. Statistics are available by city and by county. Some 1990 Census information is available as of this writing.)

Laubach Literacy Action
Box 131
1320 Jamesville Avenue
Syracuse NY 13214
(315) 445-8000

Literacy Volunteers of America, Inc.
404 Oak Street
Syracuse NY 13203
(315) 474-7039

Refer to your literacy program for local sources of literacy information.

RESOURCES FOR TUTORS

Libraries with Access to CARL System:

Adams State College
Aims Community College
Aspen Schools
Arapahoe Community College
Auraria
Boulder Public Library
Broomfield Public Library
Colorado Department of Education
Colorado Mountain College
Colorado Northwestern Community College
Colorado School of Mines
Denver Public Library (including branches)
Durango Public Library
Eagle County Public Library
Estes Park Public Library
Fort Lewis College
Fort Morgan Public Library
Front Range Community College
Lamar Community College
Louisville Public Library
Mesa County Public Library
Mesa County Schools
Mesa State College
Montrose Public Library
Otero Community College
Pathfinder Library System
Pitkin County Library
Pikes Peak Community College
Pikes Peak Library District (including branches)
Plateau Valley Schools
Pueblo Community College
Red Rocks Community College
Regis University
Southwest Library System
Sterling Public Library
Three Rivers Library System
University of Colorado--Boulder
University of Colorado--Law Library
University of Colorado--Health Sciences Center
University of Denver
University of Northern Colorado
University of Southern Colorado
University of Wyoming
Vail Public Library
Western State College

Public Dial-up Numbers

Denver (303) 830-2199
(303) 830-2241 (300-1200-2400 baud)
(303) 830-2265
(303) 830-2297

Colorado Springs (719) 632-2194
(300-1200-2400 baud)
Grand Junction (300) 245-9690 (1200 baud)
Protocols are 8 data bits, 1 stop bit, no parity

CARL Office (303) 861-5319

Tutor

TUTOR EXERCISE

A tutor's responsibility includes being a good listener, giving good feedback, and offering constructive criticism. A tutor needs to be open to the learning problems that a student faces. Sometimes a student may be having social or personal problems that interfere with academic progress. A good tutor is sensitive to those outside influences that distract a student.

Although a good tutor may understand course material very weil, the tutor needs to know how to effectively translate the material to the student on a level that is easily understood. Usually, the use of analogies, examples, and visual aids are good methods to use. When a tutor uses these methods he should use concrete explanations which are meaningful to the student.

Questions:

1. What is the main point of the paragraph?
2. What specific hints does the writer give?
3. Do you agree with the writer? Why/Why not?

Student

TUTOR EXERCISE

A @ # includes being a % ++, giving % $ and offering > !!. A @ needs to be -- to the + $$$ that a & faces. Sometimes a & may be having ?? or)($$$ that interfere with () ##. A % @ is ** to those >> %% that < a &.

Although a % @ may understand << * very well, the @ needs to know how to effectively () the * to the & on a ≃ that is easily understood. Usually, the use of //,)(, and :: are % /// to use. When a @ uses these /// she should use >< <> which are meaningful to the &.

@ = tutor
# = responsibility
% = good
++ = listener
$ = feedback
> = constructive
!! = criticism
-- = open
+ = learning
$$$ = problems
& = student
?? = social
)(= personal
() = academic
= progress

** = sensitive
>> = outside
%% = influences
< = distract
<< = course
* = material
() = translate
≃ = level
// = analogies
)(= examples
:: = visual aids
/// = methods
>< = concrete
<> = explanations

Questions:

1. What is the main point of the paragraph?
2. What specific hints does the writer give?
3. Do you agree with the writer? Why/Why not?

Why do they attend classes?	
Adults	Children

What are the learners' psychological characteristics?	
Adults	Children

What determines the curriculum? Give examples.	
Adults	Children

What is their relationship to other students?	
Adults	Children

What is their relationship to the teacher?	
Adults	Children

Illustration of T-charts for the activity Adult Learners Contrasted with Schoolchildren

A MULTICULTURAL SOCIETY

"All too often the multicultural nature of American society has been ignored, and in the past there has been a general failure to recognize the enriching values of diverse cultures and perspectives.

"Curricula which take into account the cognitive and learning styles, language and values of diverse cultures in addition to the Anglican is a much more realistic and healthy approach for minority students. Teaching and promoting the history, values, language and heritage of diverse cultures will not only help inoculate ethnic minority students against the negative messages in society, but also enrich learning for non-minority students."

—Perspectives in Multicultural Education
Sims and Bass de Martinez 1981

"I do not want my house to be walled in on all sides and my windows stuffed. I want the culture of all lands to be blown about my house as freely as possible".

—Mahatma Ghandi

LITERACY PERSPECTIVES

"In 1920, you were considered illiterate if you could not write your name. In 1987, according to a study of youth entitled, The Subtle Danger, very few people cannot write their names, but a significant number of people are unable to read above a fourth grade level! So, today, in very simple terms, illiteracy may mean that you read below the fourth grade level.

"And, what about the rest of the millions of people who function below an 8th grade level? Well, consider that an apartment lease has been estimated to be written at the second year of college level, the driver's preparation manual is at a high school level, and what about the manuals, reports, and memos we put out on a daily or weekly basis? Typically, our messages to each other are above an eighth grade level. We are not only talking about the words, per se, but about the content, the problem solving, the critical thinking skills which accompany many pieces of paper with which we all deal."

—Dian Bates
Colorado State Director of Adult Basic Skills 1989

"Adult learners have life experiences we will never have.

"They are tough; they have found ways to compensate for illiteracy in everyday living.

"They are brave; they come to learn to read.

"We owe them all the respect and courtesy we can possibly give them."

—Marguerite Wagner

Jonathan Kozol, writing of what is necessary for literacy efforts to succeed:

"Both learner and teacher undergo change. The change is irreversible and profound. The world will never be the same again—not for the one, not for the other."

—Prisoners of Silence 1980

CULTURAL AWARENESS BINGO

Find someone who

eats corned beef and cabbage on St. Patrick's Day	says "y'all"	lives in an RFD area	feels strongly about the observance of Columbus Day
has a parent who was born in a different country	celebrates Juneteenth	is a Colorado native	breaks a piñata on Christmas or birthdays
recognizes a spider as a cooking utensil	opens presents on Christmas Eve	speaks another language fluently	observes Ash Wednesday
has three or more generations of family living together	grew up in a home where wine was served with meals	eats black-eyed peas on New Year's Day	celebrates Hannukah

Instructions to players

1. Circulate among the other players, asking questions to find someone to fit each category on the Bingo card.
2. Each time you find someone who answers "Yes" to a question, write that person's name in the appropriate square, and go on to another question.
3. When you have four filled-in squares across, down or diagonally, call out "Bingo!". Or your group may play black-out by filling in every square.

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Chapter 4

Background Information for Training

FUNDAMENTALS OF READING: AN OVERVIEW

based on a workshop
developed and presented by
Catherine Hatfield

PURPOSES:

To examine three ideas
of how one learns to read
and
to examine how those ideas
shape tutoring strategies

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Fundamentals of Reading: An Overview

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II. Three Reading Models 94

III. Conclusion 98

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GLOSSARY

approach: the application of theory to strategic planning.

basal reader: text written for a designated reading level.

Bottom-up Model: representation of a theory of reading that holds that obtaining meaning from print begins with decoding graphic symbols into sounds.

graphophonic: pertaining to written symbols representing the basic speech sound units of a language.

holistic: (of reading) describing the synthesis of reading subskills which performed one at a time do not constitute reading.

Interactive Model: representation of a theory of reading that holds that obtaining meaning from print occurs through the interaction of Top-down and Bottom-up processing.

reading: obtaining meaning from print.

semantic: pertaining to the meaning of words.

strategy: series of steps undertaken to reach a goal.

subskill: an ability which must be combined with other abilities in order to accomplish a task.

syntactic: pertaining to the patterns of sentence formation in a language.

Top-down Model: representation of a theory of reading that holds that obtaining meaning from print begins with the reader's prior knowledge.

FUNDAMENTALS OF READING: AN OVERVIEW

I. INTRODUCTION

This chapter invites you to explore your assumptions about reading. How does a person learn to read? What is reading? The beliefs we hold and the assumptions we make influence our interaction with students. The purpose of this overview is to provide you with an understanding of your beliefs about reading, and to enable you to recognize reading models that are the bases of teaching techniques.

The first step is to begin thinking about what reading is to you. Your beliefs are influenced by your background knowledge, attitudes, previous study and teaching experience. Look over the following form. If you were asked to read it aloud, could you do so? Would doing so meet your definition of reading?

____
leot banaa

Yina ____
Rina ____
Sivu ____
Cazi ____

Ulupu wani satiku ya ALS?
Tapi _____________________________
Nani _____________________________

______ ta-ahi fituun nimbani
______ ta-ahi fituun kanini

Correctly pronouncing the sounds symbolized by letters is *not* reading if the "reader" does not understand the meaning of the words.

READING IS OBTAINING MEANING FROM PRINT

After examining your beliefs about reading the next step is to place these beliefs in a theoretical framework that can work for reading teachers and students. Different views of reading result in different concerns and practices. Other chapters in this manual offer several approaches and strategies for teaching reading. You will have an opportunity to consider them in light of the reading models examined in this chapter, and to add to your repertoire those approaches and strategies that match your reading model.

II. THREE READING MODELS

Theories as to how a reader obtains meaning from print have led to the development of three models.

The Top-down Model

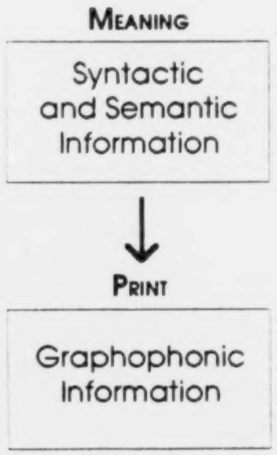
The Top-down Model of translating print to meaning begins with a reader's prior knowledge. Readers make educated guesses about the meaning of the print. Decoding is their means of verifying their guesses about meaning.

The Bottom-up Model

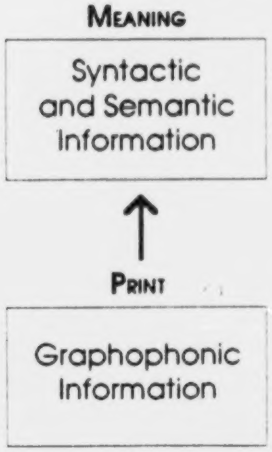
The Bottom-up Model begins with the assumption that the process of translating print to meaning begins with print. The process is initiated by decoding graphic symbols into sounds. The reader then recognizes features of letters, letters with spelling patterns, words, sentences, paragraphs, and finally text.

The Interactive Model

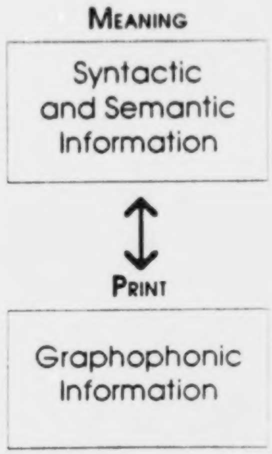
The Interactive Model assumes that the process of translating print to meaning involves use of both prior knowledge and print. The process is initiated by making predictions about meaning and/or by decoding graphic symbols. The reader formulates hypotheses based upon semantic, syntactic and graphophonic information.


MEANING
Syntactic and Semantic Information
PRINT
Graphophonic Information

The Top-down Reading Model holds that the reader uses meaning to determine the function of print symbols


MEANING
Syntactic and Semantic Information
PRINT
Graphophonic Information

The Bottom-up Reading Model holds that the reader decodes print symbols to ultimately arrive at meaning.


MEANING
Syntactic and Semantic Information
PRINT
Graphophonic Information

The Interactive Reading Model holds that Top-down and Bottom-up processing happen concurrently in reading.

Sources of Information in Reading

Semantic Information

Meaning is at the core of the reading process. Semantic information is derived from the background knowledge and experiences, conceptual understanding, attitudes, values, skills, and procedures that a reader brings to a reading situation. Information is obtained from both the text and the knowledge of the reader. For example, read the following passage and see if you possess the semantic information needed to interpret the passage.

> "The procedure is quite simple. First you arrange things into different groups. Of course, one pile may be sufficient depending on how much there is to do. If you have to go somewhere else due to lack of facilities that is the next step, otherwise you are pretty well set. It is important not to overdo things. That is, it is better to do few things at once than too many. In the short run this may not seem important but complications can easily arise. A mistake can be expensive as well. At first the whole procedure will seem complicated. Soon, however, it will just become another facet of life. It is difficult to foresee any end to the necessity for this task in the immediate future, but then one can never tell. After the procedure is completed one arranges the materials into different groups again. They can be put into appropriate places. Eventually they will be used once more, and the whole cycle will then have to be repeated. However, this is part of life."
>
> —"Considerations of Some Problems in Comprehension"
> Bransford and Johnson, 1973

What is this passage referring to? Once we know it is about washing clothes the words and phrases take on new meaning. You now have a framework which makes the passage more comprehensible. The more you know about washing clothes the more comprehensible the passage is.

Syntactic Information

Syntactic information is provided by the grammatical relationships within sentence patterns, that is, knowledge of how language works.

For example, one source of syntactic information is word order. Scrambled sentences don't make sense. We are asking a student to use his knowledge of language when we give him a sentence to unscramble, or ask him to supply a missing word, as in the sentence "She was wearing a red ______ ." Most students would automatically supply **dress**.

Graphophonic Information

The print itself provides readers with a major source of information. The graphic symbols on the page represent speech sounds. Unfamiliar words can be pronounced using this information.

A Conceptual Framework: A Self Survey

Your beliefs about what reading is can be related to these three sources of reading information. Study the three reading models illustrated on page 94. Think reflectively about your beliefs as to how students learn to read, then answer the questions on pages 102 and 103 in the Appendix, "A Conceptual Framework: A Self Survey." Draw upon your own school experiences, your teaching experiences, your experiences as a reader, and any training you have received.

> *Note:*
>
> If you give this exercise to workshop participants, assure them that the information they write down is only for their own use. Its purpose is to help them think about their beliefs about reading. Tell participants who have no teaching experience to rephrase the questions, "If I had a class..." Allow 25-30 minutes for them to answer the ten questions.

When you have finished, to determine your conceptual framework of reading, compare each of your answers to responses categorized in "Guidelines for Analyzing Your Self Survey Responses," on pages 104-107 in the Appendix. Judge each of your responses as to whether it is Bottom-up, Top-down, or not clearly categorizable from the information given. If you have difficulty, think of the units of language which are emphasized. The smallest units of written language are letters, the largest unit is the entire selection. If you use small units, that suggests a Bottom-up response; larger units suggest a Top-down response.

As you use the guidelines to judge each of your responses to the self survey, check the appropriate column on page 108, "Rating Your Self Survey Responses." An overall Rating Chart is provided on page 109 in the Appendix.

Are you surprised by what you have learned about your beliefs? Concerned? Pleased? The profile is designed to clarify thinking about reading, and help you confidently relate your beliefs to the teaching of reading.

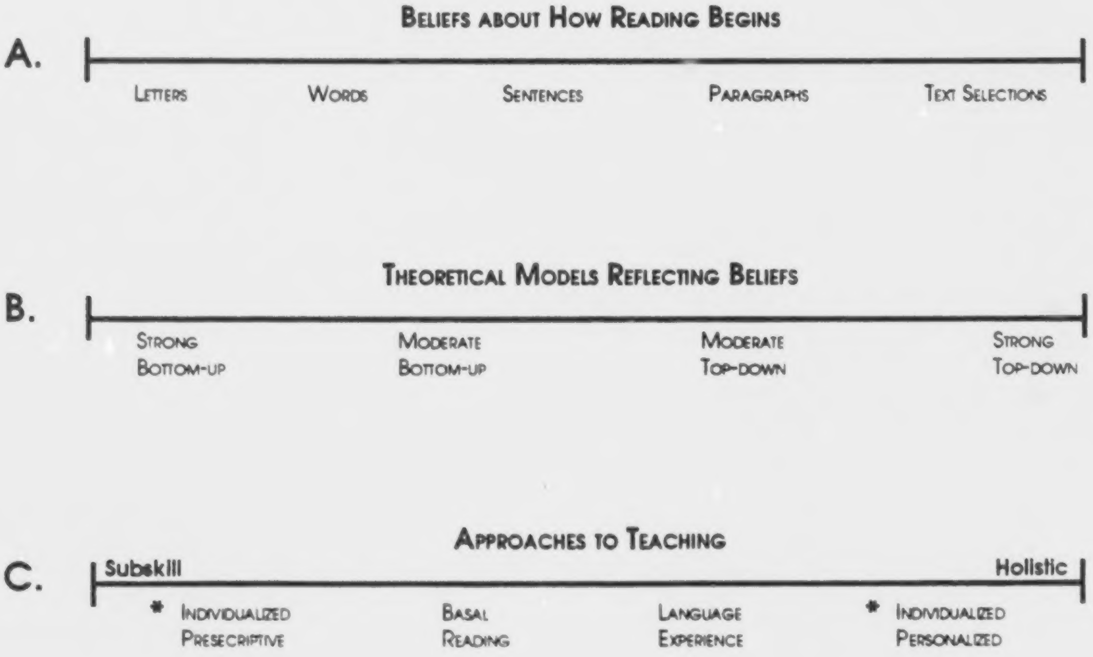
You will be able to improve your tutor training by becoming aware of what you already believe about reading, and by helping tutors become aware of their beliefs. We make major decisions based on our beliefs. We interpret our beliefs through strategies we use, the texts we choose, and through program and training decisions.

The following illustration depicts the relationship of a teacher's beliefs about reading to theoretical models and approaches to teaching reading.

Our beliefs about reading fall on a continuum illustrated by line A.

The models are illustrated by line B.

We have looked at our beliefs and how they parallel models. The next step is to look at the major approaches to reading instruction, which range from subskill to holistic. These are illustrated by line C.


BELIEFS ABOUT HOW READING BEGINS
A.
LETTERS
WORDS
SENTENCES
PARAGRAPHS
TEXT SELECTIONS
THEORETICAL MODELS REFLECTING BELIEFS
B.
STRONG BOTTOM-UP
MODERATE BOTTOM-UP
MODERATE TOP-DOWN
STRONG TOP-DOWN
APPROACHES TO TEACHING
C.
Subskill
Holistic
* INDIVIDUALIZED PRESECRIPTIVE
BASAL READING
LANGUAGE EXPERIENCE
* INDIVIDUALIZED PERSONALIZED

* "Individualized" appears here twice, with two very different approaches. One is associated with Bottom-up and one with Top-down processing. Individualized Prescriptive stresses phonics, skills, computer-assisted instruction, testing of discrete skills. Individualized Personalized focuses on meaning, interest and enjoyment, and often uses material of personal interest to the student, such as novels, driver's manuals and job applications.

--based on a visual aid designed by Catherine Hatfield

III. CONCLUSION

As a trainer, your goal is to help literacy tutors become more effective. A tutor's effectiveness is determined by her students' progress toward their own goals. For teachers self-awareness is essential: we must know philosophically what we are doing, before we can determine how to go about it.

Consider, and if you wish, share with tutors, the excerpt on page 99 from "Becoming a Nation of Readers: The Report of the Commission on Reading."

> "Reading is the process of constructing meaning from written texts. It is a complex skill requiring the coordination of a number of interrelated sources of information."
>
> –"Becoming a Nation of Readers:
> The Report of the Commission on Reading"
> 1985

from

"Becoming a Nation of Readers: The Report of the Commission on Reading" 1985

Substantial advances in understanding the process of reading have been made in the last decade. The majority of scholars in the field now agree on the nature of reading: Reading is the process of constructing meaning from written texts. It is a complex skill requiring the coordination of a number of interrelated sources of information.

Reading can be compared to the performance of a symphony orchestra. This analogy illustrates three points. First, like the performance of a symphony, reading is a holistic act. In other words, while reading can be analyzed into subskills such as discriminating letters and identifying words, performing the subskills one at a time does not constitute reading. Reading can be said to take place only when the parts are put together in a smooth, integrated performance. Second, success in reading comes from practice over long periods of time, like skill in playing musical instruments. Indeed, it is a lifelong endeavor. Third, as with a musical score, there may be more than one interpretation of a text. The interpretation depends upon the background of the reader, the purpose for reading, and the context in which reading occurs.

Characteristics of good readers:

skillfully integrate information in the text with what they already know
are flexible
assess their own knowledge
monitor their comprehension and implement fix-up strategies when comprehension fails
know what to do when they are having difficulty
have favorable attitudes toward reading
discover the distinctive features in letters, words and meanings
take chances—they risk errors in order to learn about printed text
read to identify meaning rather than to identify words
take an active role in reading
read as though they expect the text to make sense
shift approaches depending on purpose and materials

Characteristics of poor readers

may depend too much on either letter by letter and word by word analysis or too much on the knowledge they already have about the topic
sometimes fail to use the knowledge they may have about the topic to think about what they are reading
show an over reliance on the knowledge they already have about the topic
don't adjust their strategies
do not often see the point of reading
do not often adequately control the way they read; don't monitor and don't notice when failures occur

Five generalizations flow from the research of the past decade on the nature of reading:

1. Reading is a constructive process.
2. Reading must be fluent.
3. Reading must be strategic.
4. Reading requires motivation.
5. Reading is a continuously developing skill.

Reading must be seen as a part of general language development and not as a discrete skill isolated from listening, speaking or writing.

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APPENDIX

page

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A CONCEPTUAL FRAMEWORK: A SELF SURVEY

Directions: Read each question, thinking in terms of your *own* teaching experience. As you respond to each question, explain *what* you do and *why* you do it.

1. Of all the goals for reading instruction that you have in mind as a teacher, which one(s) do you think you have made good progress toward accomplishing this year? Explain why.

2. What do you usually do when a student is reading orally and makes an oral reading error? Why?

3. What do you usually do when a student is reading orally and doesn't know a word? Why?

4. You probably use different kinds of strategies and activities in teaching reading. Which ones do you feel are the most important for your students? Why?

5. What kinds of activities do you feel students should be involved in for the *majority* of their reading instructional time? Why?

6. Here are the typical steps in the Directed Reading Activity (DRA) as suggested in basal reader manuals: 1) Introduction of Vocabulary, 2) Motivation or Setting Purposes, 3) Reading, 4) Questions/Discussions after Silent Reading, 5) Skills Practice for Reinforcement. Rank these steps in order from most important to least important (not necessarily in the order you follow them).

7. Is it important to introduce new vocabulary words before your students read a selection? Why or why not?

8. If your students were tested to provide you with information to help you decide how to instruct them in reading, what would diagnostic testing include and what kind of information would it give you about your individual students?

9. During silent reading, what do you hope your students do when they come to an unknown word?

10. Look at the oral reading mistakes which are underlined on the transcripts of three readers. (The underlined words are those the reader misread. The superscript shows what the reader read aloud instead. If the reader made two attempts, they are identified by number.) Which of these three readers do you judge as the best or most effective reader?

channel
Reader A: I live near this canal. Men haul things up and down
channel
the canal in big boats.

1. ca 2. candle
Reader B: I live near this canal. Men haul things up and down
candle
the canal in big boats.

1. ca 2. channel
Reader C: I live near this canal. Men haul things up and down
cannel
the canal in big boats.

GUIDELINES FOR ANALYZING YOUR SELF SURVEY RESPONSES

Directions: Use the following summary statements as guidelines to help analyze your responses to the questions in the self survey.

Question 1: Main instructional goals

Bottom-Up Responses:

Increase ability to blend sounds into words or ability to sound out words.

Increase knowledge of phonetic sounds (sound-letter associations).

Build sight vocabulary.

Increase ability to use word attack skills.

Top-Down Responses:

Increase students' ability to read independently by encouraging them to read library or other books that are easy enough for them on their own.

Increase enjoyment of reading by having a lot of books around, reading aloud, and sharing special books.

Improve comprehension.

Increase ability to find specific information, identify key ideas, determine cause-and-effect relationships, and make inferences. Although these are discrete skills, they are categorized as top-down because students use higher-order linguistic units—phrases, sentences, paragraphs—in accomplishing them.

Question 2: Teacher responses when students make oral reading errors

Bottom-Up Responses:

Help students sound out the word.

Tell students what the word is, and have them spell and then repeat the word.

Top-Down Responses:

Ask "Does that make sense?"

Don't interrupt; one word doesn't "goof up" the meaning of a whole passage.

Don't interrupt; if the students are worried about each word, they won't be able to remember what is read.

Don't correct if the error doesn't affect the meaning of the passage.

If the error affects the meaning of the passage, ask students to reread the passage, tell students the word, ask "Does that make sense?"

Question 3: Teacher responses when students do not know a word

Bottom-Up Responses:

Help students sound out the word.
Help them distinguish smaller words within the word.
Help them break the word down phonetically.
Help them sound the word out syllable by syllable.
Tell them to use word attack skills.
Give them word attack clues; for example, "The sound of the beginning consonant rhymes with ______ ."

Top-Down Responses:

Tell students to skip the word, go on, and come back and see what makes sense.
Ask "What makes sense and starts with ______ ?"

Question 4 and 5: Most important instructional activities

Bottom-Up Responses:

Working on skills.
Working on phonics.
Working on sight vocabulary.
Vocabulary drill.
Discussing experience charts, focusing on the words included and any punctuation needed.
Tape-recording students' reading and playing it back, emphasizing accuracy in word recognition.

Top-Down Responses:

Actual reading, silent reading, and independent reading.
Comprehension.
Discussion of what students have read.
Book reports.
Tape-recording students' reading and playing it back, emphasizing enjoyment of reading or comprehension.

Question 6: Ranking steps of the Directed Reading Activity

Bottom-Up Responses:

The following are most important:
    introduction of vocabulary
    activities to develop reading skills

The following are least important:
    setting purposes for reading
    reading

reaction to silent reading

introduction of vocabulary, when the teacher stresses students' using word attack skills to sound out new words.

Top-Down Responses:

The following are most important:

setting purposes for reading
reading
reaction to silent reading

The following are least important:

introduction of vocabulary
activities to develop reading skills

Question 7: Introducing new vocabulary words

Bottom-Up Responses:

Introducing new vocabulary is important because students need to know what words they will encounter in order to be able to read a story.

Previewing new vocabulary isn't necessary; if students have learned word attack skills, they can sound out unknown words.

Introducing new words is useful in helping students learn what words are important in a reading lesson.

Vocabulary words should be introduced if students don't know the meanings of the words; otherwise it isn't necessary.

Top-Down Responses:

Vocabulary words need not be introduced before reading because students can often figure out words from context.

Question 8: What a reading test should do

Bottom-Up Responses:

Test word attack skills.
Test ability to name the letters of the alphabet.
Test sight words.
Test knowledge of meanings of words.
Test ability to analyze letter patterns of words missed during oral reading.
Test visual skills such as reversal.

Top-Down Responses:

Test comprehension: Students should be able to read a passage orally, look at the errors they made, and use context in figuring out words.

Test whether students are able to glean the meanings of words from context.

Answer questions like the following: Do students enjoy reading? Do they read to

their children? Do they go to the library?
Have students read passages and answer questions.
Have students read directions and follow them.

Question 9: What students should do when they come to an unknown word during silent reading

Bottom-Up Responses:

Sound it out.
Use their word attack skills.

Top-Down Responses:

Look at the beginning and the end of the sentence and try to think of a word that makes sense.
Try to think of a word that both makes sense and has those letter sounds.
Skip the word; often students can understand the meaning of the sentence without knowing every word.
Use context.

Question 10: Who is the best reader?

Reader A	*Reader B*	*Reader C*
Miscue is similar both graphically and in meaning to the text word.	Miscue is a real word that is graphically similar but not meaningful in the text.	Miscue is a nonword that is graphically similar.

Bottom-Up Responses:

Reader C, because *cannel* is graphically similar to *canal.*

Reader B, because *candle* is a real word that is graphically similar to *canal.*

Top-Down Responses:

Reader A, because *channel* is similar in meaning to *canal.*

RATING YOUR SELF SURVEY RESPONSES

After you have judged each response to the self survey questions using the guidelines, check the appropriate column on the rating sheet below.

Interview Probe	Rating Scale		
	Bottom-up	Top-down	Not enough information
1. Instructional goals			
2. Response to oral reading when reader makes an error			
3. Response to oral reading when student does not know a word			
4. Most important instructional activity			
5. Instructional activities reader should be engaged in most of the time			
6. Rank ordering of steps in a reading lesson			
7. Importance of introducing vocabulary words before students read			
8. Information from testing			
9. How a reader should respond to unfamiliar words during silent reading			
10. Rationale for best reader			

RATING CHART

STRONG BOTTOM-UP:	**gave zero or one Top-down response (the rest of the responses are Bottom-up or not enough information)**
MODERATE BOTTOM-UP:	**gave two to four Top-down responses**
MODERATE TOP-DOWN:	**gave two to four Bottom-up responses**
STRONG TOP-DOWN:	**gave zero or one Bottom-up response**

–adapted from Reading and Learning to Read
Vacca et al 1987

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Vacca, Jo Anne, Richard Vacca and Mary Gove. Reading and Learning to Read. Glenview IL: Scott, Foresman and Company, 1987.

Chapter 5

Tutor Training Workshop

LANGUAGE EXPERIENCE

based on a workshop
developed and presented by
Gwendolyn Hill

PURPOSE:

To introduce the
Language Experience Approach

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Language Experience

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III. Using Student Stories to Teach Reading Skills 127
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GLOSSARY

directed writing: a structured exercise which requires the student to supply one or more words to answer a question or to complete a sentence.

independent writing: student writing on a topic of the student's choice,with minimal guidance from the tutor.

high frequency words: words which appear often in most reading material.

phonics: rules and generalizations used to teach the sounds symbolized by single letters and combinations of letters.

sight words: high frequency words which the reader learns to recognize without the use of decoding techniques.

structural analysis of words: recognizing elements of word structure, such as prefixes and suffixes.

transcription: for the purpose of this workshop, tape recording, instead of writing, a student story.

MATERIALS CHECKLIST

black waterbase markers and optional colors for flipcharts

a pair of scissors

a VCR and TV if you plan to show a videotape

prepared flipcharts (3)

1. "Meaningful Reading Instruction"
2. "LEA Philosophy"
3. "Strengths of LEA"

group response flipcharts (2)

1. "Aids to Creating Language Experience Stories"
2. Participants' Language Experience story. You will need at least one blank flipchart page on which to record a story created and dictated to you by participants in the workshop.

handout packets (3)

packet 1: LEA Information

Meaningful Reading Instruction for Adults

Strengths of the Language Experience Approach

Language Experience Procedure

Language Experience Tips for Tutors

Aids to Creating Language Experience Stories

Variations on Language Experience Procedure

Using Student Writing to Teach Reading Skills

Resources for the Language Experience Approach

packet 2: LEA Stories

"A Pig Name (sic) Al"

"A Wonderful Pig Named Al"

packet 3: Sample Exercises

1. Favorite Words
2. Fill in the Blank
3. Flashcards
4. Strip Story
5. Other Important Words
6. Sentences
7. Word Families
8. Scrambled Sentences

PREPARATION

You Will Need to Make

3 prepared flipcharts

2 group response flipcharts

copies of 3 handout packets

STORY BASIS FOR LANGUAGE EXPERIENCE EXERCISES

This workshop uses a story called "A Wonderful Pig Named Al" to demonstrate the Language Experience Approach. This story was created by a group of students working with their teacher, Gwen Hill. The story and eight sample exercises based on it are provided in handout packets 2 and 3 in the Appendix. Study the story and activities.

In her original workshop, Gwen Hill showed a videotape of her students creating a first and second version of their Language Experience story. The video presentation and Gwen's narrative provided a fascinating look at the Language Experience Approach, and at the dynamics of a student group.

Choices for Your Workshop

1. "A Wonderful Pig Named Al"

   If you decide to use "A Wonderful Pig Named Al" in your workshop, prepare your packets of workshop handouts by reproducing packet 1, packet 2 and packet 3 in the Appendix.

2. A Language Experience story created by your reading student or class

   If you are going to use a Language Experience story other than "A Wonderful Pig Named Al," reproduce packet 1 in the Appendix. For packet 2, make copies of your Language Experience story. For packet 3, make copies of several activities developed from your story. Title each activity and include directions at the top of the page.

   In addition, you may choose to make and show a video of your student or class creating the Language Experience story you use in packet 2.

3. A professionally produced videotape demonstration, such as Language Experience Approach (see Bibliography), may be combined with Choice 1 or 2.

Your own work with students using the Language Experience Approach will be the foundation of your success training tutors. There is no substitute for the detailed, insightful commentary you can make from first-hand experience.

If you decide to use a videotape as part of your presentation, make sure you have a VCR and a TV in good working order, and sufficient cord to reach an electrical outlet.

LANGUAGE EXPERIENCE

I. INTRODUCTION

Introduce yourself to your participants. Tell them something of your own background and your work with the Language Experience Approach.

Invite your workshop participants to take part in an icebreaking activity, for the purpose of heightening their awareness of both the difficulties and the compensatory skills of non-readers.

Activity: Giving Directions

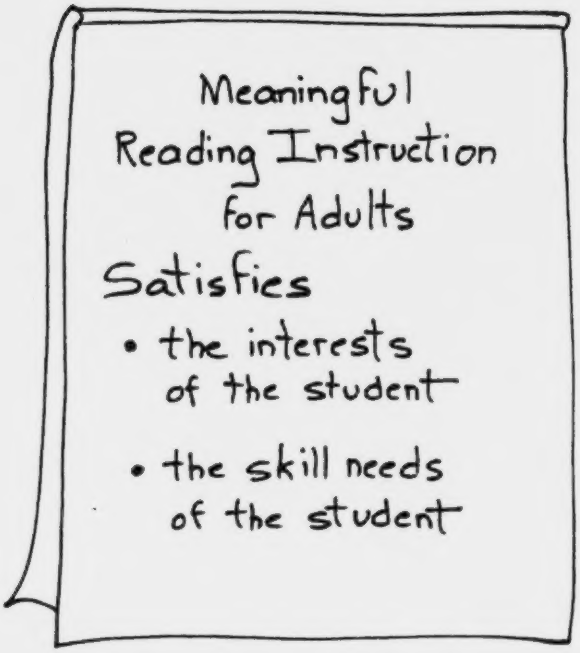
1. Ask everyone to choose a partner whom she does not know.
2. Tell participants that one partner will give the other partner directions that would enable the listener to get to the direction-giver's house. The partner receiving directions cannot read. The direction-giver must think of directions that do not rely at all on the other person's ability to read. Allow five minutes.
3. Ask partners to switch roles and repeat the exercise. Allow five minutes.

Invite participants to discuss their experiences as givers or receivers of directions that do not depend on literacy. Who feels she could get to her partner's house? Was this a difficult or an easy assignment? What kinds of information did receivers find most helpful?

In adult education we know that each student brings a rich set of life experiences as well as highly developed oral vocabulary to the learning environment. At the same time, we know that almost all of our literacy students have experienced frustration and failure in traditional education settings. Even "adult" reading texts don't always address the needs of our students, and phonics and other drills based on those texts can conjure up old and negative feelings about school.

1

Display prepared flipchart 1, "Meaningful Reading Instruction."



Meaningful
Reading Instruction
for Adults

Satisfies

- the interests of the student
- the skill needs of the student

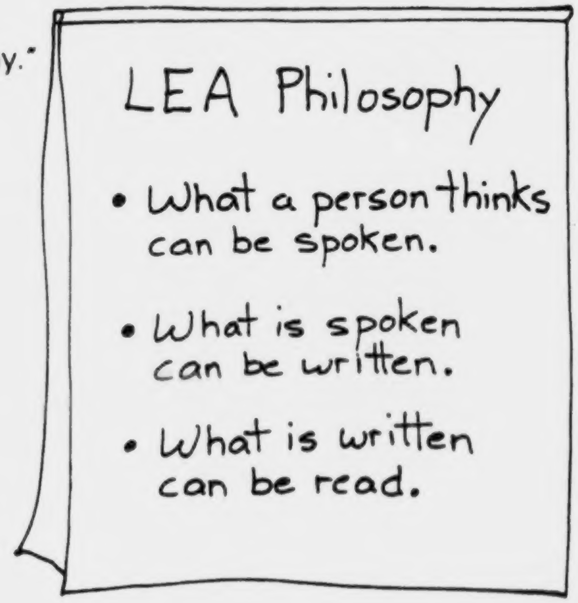
prepared flipchart 1,
"Meaningful Reading Instruction"

Meaningful reading instruction for adults must meet two criteria: the *interests* of the student and the *skill needs* of the student.

Adult reading instruction needs to capitalize on the *strengths* of the student, allowing for the development and integration of the four language skill areas: listening, speaking, writing and reading.

The Language Experience Approach meets the needs of adult learners and uses the student's own words for reading instruction. It places the *primary focus* of instruction on communication and self-expression, not on high frequency words or phonics, although these are an integral part of instruction.

2 Display prepared flipchart 2, "LEA Philosophy."



LEA Philosophy

- What a person thinks can be spoken.
- What is spoken can be written.
- What is written can be read.

prepared flipchart 2,
"LEA Philosophy"

Tell your participants that the basic philosophy of the Language Experience Approach can be expressed by the following:

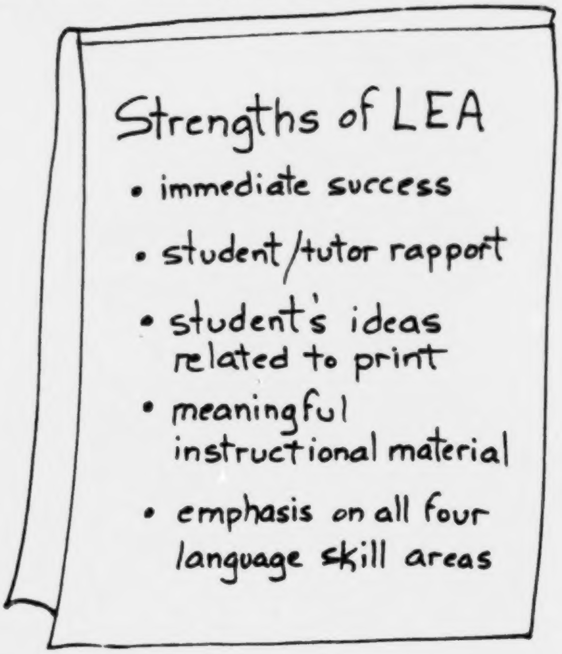
WHAT A PERSON THINKS CAN BE SPOKEN

WHAT IS SPOKEN CAN BE WRITTEN

WHAT IS WRITTEN CAN BE READ

Ask your participants to draw on their own learning and teaching experience to discuss briefly why they think this would work. Contribute to the discussion from your own experience.

Display prepared flipchart 3, "Strengths of LEA."



Strengths of LEA

- immediate success
- student/tutor rapport
- student's ideas related to print
- meaningful instructional material
- emphasis on all four language skill areas

prepared flipchart 3,
"Strengths of LEA"

Discuss the strengths of the Language Experience Approach.

- Immediate success

  The Language Experience story provides the adult student with known subject matter and vocabulary. The story is one for which the student has prior knowledge, experience or ideas. The words are his own. Because the story comes from the student's own oral vocabulary, it contains no unknown words.

- Student/tutor rapport

  The student-tutor relationship is enhanced by this shared experience. Rapport is established quickly.

- Student's ideas related to print

  The Language Experience Approach demonstrates the relationship between reading and writing, and gives meaning to print. Most importantly, it illustrates the relationship between the *student's* ideas and the written word.

- Meaningful instructional material

  Language Experience provides meaningful instructional material. The student has a personal investment in the material from which other reading materials are developed.

- Emphasis on all four language skill areas

  The Language Experience Approach emphasizes all language skill areas: listening, speaking, writing and reading.

II. GETTING THE STORY

When a tutor is working with one student creating a Language Experience story, she will sit beside him so that he can watch as she prints his words on a sheet of paper. Working with a small group of students, the tutor may print their story on a flipchart or a chalkboard.

The following procedure is meant to serve only as a guideline. Assure participants that with practice a tutor becomes more confident with the Language Experience Approach and will modify it to meet the needs of each student.

Remind your participants that they will not need to take notes. The packet you are going to hand out contains all of the material you will cover.

1

Give participants packet 1, "LEA Information."

LANGUAGE EXPERIENCE PROCEDURE

Although the following describes work with one student, the same procedure may be used with a small group of students at the same reading level.

1. Ask the student to choose a topic to talk about. Encourage the student to discuss the topic with you for a few minutes as a warm-up to creating his story.
2. Ask him to dictate to you a short story. The story's length depends on whether the student is an absolute beginning reader or has some experience reading.
3. Use a flipchart or chalkboard if you are working with more than one student. If you are working one-to-one, sit next to your student so that he can watch you write. Print your student's words exactly as he says them. Do not change the student's words or grammar, but do use standard spelling, for example, "me 'n dis dog" is written as "me and this dog."
4. Read the whole story to the student, pointing to each word separately.
5. Read the story again, sentence by sentence. After each sentence, have the student read it again.
6. Go back through the story again having the student identify and underline meaningful words and then read them.
7. Have the student copy the story and keep it in his book of personal writings.

Language Experience Tips for Tutors

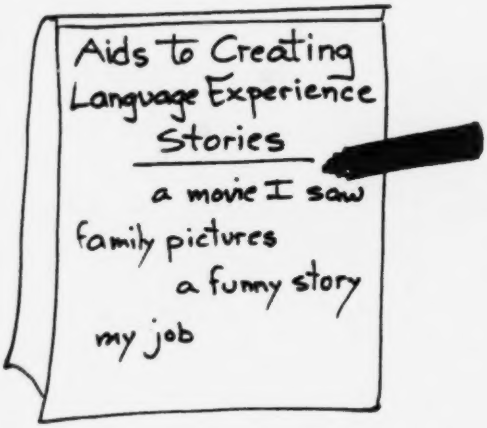
- Working one-to-one with a student, you can use a piece of carbon paper when you write the story so that the student can have a copy immediately, and take it home that day.
- With both individual and group Language Experience, you can have the story typed double-spaced and distribute copies to the students at the start of the next lesson.
- Make word cards by cutting a 3" x 5" index card into quarters. Ask the student to write a word card for each word he identifies as meaningful. Do the same for words the student finds difficult. Have the student match the word card to the word in the sentence.
- The success of the Language Experience Approach depends in part on the trust and goodwill developed between tutor and student. Sharing one's thoughts, playful or serious, requires trust.

Aids to Creating Language Experience Stories

Some students find it difficult to get started telling a story. They may be unaccustomed to freely voicing their thoughts. A tutor can help by suggesting topics, and by providing visual stimuli.

Ask your participants to think of some topics and some visual aids that might help a student get started.

Display group response flipchart 1, "Aids to Creating Language Experience Stories." Record participants' suggestions.



group response flipchart 1,
"Aids to Creating Language Experience Stories," with examples of responses

Participants will certainly offer some of the following ideas, and others not included on this list.

- pictures
- life experiences
- sports (the Broncos, the Nuggets)
- family photos
- wishes
- strange events the story-teller has witnessed
- television shows or movies
- work and work situations
- changes the student would make in his life
- children or grandchildren
- travel, vacations or dream vacations
- hobbies or special talents
- cartoons
- interviews of other students

EXAMPLES OF LANGUAGE EXPERIENCE STORIES

This workshop's example(s) of Language Experience stories are the reading selections from which student exercises are developed.

Hand out packet 2, "LEA Stories."

"A Wonderful Pig Named Al"

When using "A Pig Name (sic) Al" and "A Wonderful Pig Named Al," explain to your participants that "A Pig Name Al" was the first story created by a small group of beginning students working together. "A Wonderful Pig Named Al" was dictated by the same group of students during a subsequent class session, after they were asked if they wanted to change or to add anything.

Other Language Experience Stories Dictated by Students

If you are using Language Experience stories other than "A Pig Name Al" and "A Wonderful Pig Named Al" in your packet 2, tell participants about the student or students who created the stories. Tell them what reading experience, if any, your student(s) had. Describe how the story topic was chosen. Describe conversation preliminary to the actual dictation.

If you have made a videotape of the creation of your Language Experience stories, show it now.

Invite participants' questions and comments about Language Experience procedure in the example(s) you have given them.

A Language Experience Story Created by Workshop Participants

Tell your participants that the following activity will be the creation of their own Language Experience story, using the procedure you have been examining.

Be sure to mention that a chalkboard can be used in place of flipchart for recording a group's Language Experience story.

Activity: Creating a Language Experience Story

1. Show your participants a picture they can use as the subject of a Language Experience story. Make sure the picture can be seen clearly by everyone.
2. Encourage the group to talk about the picture for a few minutes.
3. Turn to a blank flipchart page. This is group response flipchart 2. Ask participants who would like to dictate a sentence for the story to raise their hands. Call on someone for the first sentence. Print the words exactly as the participant dictates them. Repeat for a total of 5-8 sentences.
4. Ask participants to agree on a title for the story. Print the title at the top of the page.

5. Read the story aloud, pointing to each word separately as you say it.
6. Read the story again, sentence by sentence. After each sentence, call on a participant to read it aloud again.
7. Go back through the story again, calling on participants to identify meaningful words. Underline each word, then ask the participant to read her word aloud.

In this activity you and your participants have used the same procedure that they will use as tutors helping their students create Language Experience stories. Invite participants' questions and comments.

SAMPLE EXERCISES FROM LANGUAGE EXPERIENCE STORIES

Have the student manipulate his Language Experience vocabulary words as many times as possible, and in a variety of ways. *The material in the Language Experience story serves as the basis for further lessons.* The goal is to enable the student to recognize and use his words in various contexts.

Hand out packet 3, "Sample Exercises."

Go through the exercises, discussing with participants how each exercise is designed to teach certain reading skills, using the material created by the student. Note that more than one skill is used in the exercises. Discuss possible variations and adaptations. Invite participants' comments and questions.

VARIATIONS ON LANGUAGE EXPERIENCE PROCEDURE

Transcription

As with dictation, the student or group of students tells a story from personal experience, or from imagination stimulated perhaps by a picture. The teacher tape records the story and transcribes it for the class or student. One of the advantages of this more free-flowing method is that group discussion can be used to capture unexpected stories. The teacher can turn the tape off depending on the direction of the discussion. One disadvantage of transcription is that the student does not see immediately the connection between spoken and written language.

Directed Writing

With directed writing, the focus begins to change from reading to writing, often group writing. Begin with a highly structured activity: have students write one-word responses to questions. Move on to fill-in-the-blank exercises. As with other Language Experience Approach activities, the products are very personal and meaningful to the student. This works best with a group of students at the same reading level, or in a one-to-one situation.

Examples:

When I think of my children, I feel __________.

When I think of red, I feel __________.

When I think of coming to class, I feel __________.

When I think of Monday morning, I feel __________.

This works particularly well when students are familiar with vocabulary to insert.

Independent Writing

As the student's writing skills develop, he can begin to do his own writing about either a personal or group experience. Students should be able to choose the topic, but the teacher should provide guidance when necessary. In a supportive setting, students have an opportunity for personal expression. Writing shared by reading aloud to teacher and other students gives students new perspectives, and new vocabulary.

III. USING STUDENT WRITING TO TEACH READING SKILLS

The teaching of reading skills—sight words, phonic analysis, analysis of word structure and comprehension—is an integral part of the Language Experience Approach. This approach, however, uses *the student's own writing* to develop materials and exercises for skills development.

SIGHT WORDS

The learner identifies words from the Language Experience story that are significant to him. The learner hears, sees and repeats these words in the context of his own Language Experience story.

Provide practice for the recognition and reading of sight words in context. Provide further practice by pointing at random to these words. Print the student's sight words on index cards for study and practice. Provide opportunities for the student to see these words in other contexts.

There are a number of sight words that should be learned because of their frequent occurrence. Some of them do not follow phonic patterns. Here are twenty basic sight words recommended for students to learn as soon as possible:

am
an
and
are
did
do
got
have
I
is
my
of
on
one
the
was
we
were
with
you

Begin with five to ten basic sight words, fewer if the student has difficulty. Print these or let the student print these on index cards. Do not introduce words with similar configurations at the same time. Examples: **house/horse**, **these/those**.

As you practice with flash cards, keep track of the student's mastery of sight words. Do not consider a word mastered with only one correct recognition. After recognizing the word three times over a period of one or two weeks, the student should have mastery.

Have each student begin his own word bank. This is a notebook or set of file cards containing the student's reading vocabulary words.

PHONIC ANALYSIS

Phonics uses rules and generalizations to teach the sounds that single letters and combinations of letters make. Although there are many exceptions to these rules and generalizations, phonic analysis of words drawn from Language Experience stories can be a valuable tool in the teaching of reading. Work with one sound or combination of sounds long enough for the student to understand and practice the sound without being bored. It is always important to review and reinforce regularly and frequently what has been taught.

Vowels

Vowel sounds can often confuse the new adult reader. When teaching these sounds, it is extremely important to use the same word, called a cue word, each time you talk with your student about a given vowel sound. Changing the cue word would increase the confusion for the student. Cue words can be chosen by you, by you and the student, or by looking at the student's vocabulary list from Language Experience stories. Cue words for vowel sounds should have the vowel in the initial position. Short vowel sounds will require more time than long vowel sounds. Use ˘ to mark short vowels and ¯ to mark long vowels.

> *Note to trainer:*
>
> For an example of a set of cue words for short and long vowels, see Chapter 8, "Word Attack: Three Techniques" page 306.

Consonants

Consonant sounds can be taught in the initial and final positions in a word. They are sometimes easier to hear in the final position. Again, whenever possible use the student's vocabulary words from Language Experience stories as cue words.

Sequence for Teaching Phonic Principles

There is no single correct way to teach phonics, but a standard sequence is suggested.

1. Single consonants in initial position of three-letter words.

   Example: the **p** in **pig**.

2. Short vowels in initial position and, if appropriate, in the middle position.

   Example: the **a** in **apples** and also in **Al**.

3. Consonant blends in the initial position of one-syllable words with short vowels.

   Example: the sound of **sl** in **slop**.

4. Consonant blends in the final position of one-syllable words with short vowels.

   Example: the sound of **nd** in **band**.

5. Digraphs in the initial and final positions of one-syllable words with short vowels. Digraphs are combinations of two consonants that produce a totally different sound than either of the consonants alone: for example, **sh-**, **th-**, **ch-**.

   Example: the **th** sound in **there**.

6. Long vowels with silent **e**. Rule: The silent **e** at the end of a word makes the vowel say its name.

   Example: the **a** in **name**.

7. Long vowels in two-vowel combinations. Rule: When two vowels go walking, the first one does the talking.

   Example: the **a** in **rain** or the **o** in **moan**.

8. Other vowel combinations: **oi, oo, ou**.

   Example: the **oo** sound in **sooie**.

9. Vowels controlled by **r,** and **w**. Rule: When a vowel is followed by **r**, or **w**, it takes on a unique sound.

   Example: the **o** in **for**.

STRUCTURAL ANALYSIS OF WORDS

As the student learns to break words into syllables, he will be able to use the words from his Language Experience stories to analyze elements of word structure, particularly prefixes and suffixes. The student can learn about meaning contrasts and can use this skill to increase his reading vocabulary. For example, when a student uses the prefix **un-** in a Language Experience story, this can serve as a springboard to identifying and learning other words that use this prefix. Students will generally *want* to learn other words that use the prefix or suffix that has been identified. Again, these will be words that are meaningful and relevant to the student, words that are already part of his oral vocabulary.

READING COMPREHENSION

With Language Experience, reading comprehension is achievable from the first day of class. Using student writing, individual or group stories, the teacher can develop exercises that focus on comprehension, on context clues, and on sequencing of ideas. With group writing, students can answer each other's questions or can create their own comprehension questions for the group.

The following activity requires the use of reading comprehension skills.

Activity: Unscrambling Your Story

1. Remove from the flipchart pad the page(s) containing your participants' Language Experience story. Tell your participants that if a chalkboard had been used to record their story, you would copy the story onto a sheet of paper and cut that into strips for this activity.

2. With scissors, cut across the page(s) horizontally between each line of print. Include the story title as the first strip.

3. Mix up the strips, then put them in a pile on a table. Invite participants to come to the table and reconstruct their story.

4. When participants have finished, ask them to take their seats.

Discuss with participants what skills they used to decide how to arrange the strips. Thinking about what kinds of information they used to organize the story strips helps participants appreciate the reading skills involved.

Notes to trainer:

Sometimes the reconstructed version of the story will differ from the original. Tell your participants, when this happens, it should not be viewed as a mistake. Rather, it provides an opportunity to help students see written language as manageable and dynamic.

Not all skills are reading skills. The workshop's originator humorously noted that she has seen workshop participants arrange the strips by matching the cut edges of paper, like a jigsaw puzzle.

IV. CONCLUSION

The Language Experience Approach integrates and develops the four language skill areas: listening, speaking, writing and reading.

Every adult student brings with him a wealth of knowledge, oral language and personal experience. When he creates his own reading material, his success in the learning environment has already begun.

One purpose of the Language Experience Approach is to enable students to recognize and use their words in different contexts. Writing the Language Experience story is only the beginning. Students can benefit fully only by working with their own words in well-developed, ongoing activities.

This workshop's purpose has been to provide a basis for using Language Experience. As a tutor works with students, her skills in using this approach will increase and she will be able to adapt Language Experience to each student's needs.

Tell your participants what form of

FOLLOW-UP EVALUATION

you will use for this workshop.

Chapter 2, "Evaluation," discusses the design of follow-up evaluation and provides examples.

APPENDIX

page

Packet 1: LEA Information 135

Packet 2: LEA Stories 147

Packet 3: Sample Exercises 151

PACKET 1

LEA INFORMATION

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Meaningful Reading Instruction for Adults	136
Strengths of the Language Experience Approach	137
Language Experience Procedure	138
Language Experience Tips for Tutors	139
Aids to Creating Language Experience Stories	140
Variations on Language Experience Procedure	141
Using Student Writing to Teach Reading Skills	142

MEANINGFUL READING INSTRUCTION FOR ADULTS

Meaningful reading instruction for adults must meet two criteria:

the *interests* of the student

the *skill needs* of the student

Adult reading instruction needs to capitalize on the *strengths* of the student, allowing for the development and integration of the four language skill areas: listening, speaking, writing and reading.

The Language Experience Approach uses the student's own words for reading instruction. It places the *primary focus* of instruction on communication and self-expression, not on high frequency words or phonics, although these are an integral part of instruction.

LANGUAGE EXPERIENCE APPROACH PHILOSOPHY

The basic philosophy of the Language Experience Approach can be expressed by the following:

WHAT A PERSON THINKS CAN BE SPOKEN

WHAT IS SPOKEN CAN BE WRITTEN

WHAT IS WRITTEN CAN BE READ

STRENGTHS OF THE LANGUAGE EXPERIENCE APPROACH

- Immediate success

  The Language Experience story provides the adult student with known subject matter and vocabulary. The story is one for which the student has prior knowledge, experience or ideas. The words are his own. Because the story comes from the student's own oral vocabulary, it contains no unknown words.

- Student/tutor rapport

  The student-tutor relationship is enhanced by this shared experience. Rapport is established quickly.

- Student's ideas related to print

  The Language Experience Approach demonstrates the relationship between reading and writing, and gives meaning to print. Most importantly, it illustrates the relationship between the *student's* ideas and the written word.

- Meaningful instructional material

  Language Experience provides meaningful instructional material. The student has a personal investment in the material from which other reading materials are developed.

- Emphasis on all four language skill areas

  The Language Experience Approach emphasizes all language skill areas: listening, speaking, writing and reading.

LANGUAGE EXPERIENCE PROCEDURE

The following procedure is meant to serve only as a guideline. With practice a tutor becomes more confident with the Language Experience Approach and will modify it to meet the needs of each student.

When working with one student creating a Language Experience story, the tutor should sit beside the student so that he can watch as she prints his words on a sheet of paper. With a small group of students, the tutor can print their story on a flipchart or a chalkboard.

Although the following describes work with one student, the same procedure may be used with a small group of students at the same reading level.

1. Ask the student to choose a topic to talk about. If the student is reluctant or cannot think of a topic, offer photographs or other pictures for the student to write about. A student might also describe family, job, a movie or something in the news. Offer guidance, but let the student choose.
2. Ask him to dictate to you a short story. The story's length depends on whether the student is an absolute beginning reader or has some experience reading.
3. Use a flipchart or a chalkboard if you are working with more than one student. If you are working one-to-one, sit next to your student so that he can watch you write. Print your student's words exactly as he says them. Do not change the student's words or grammar, but do use standard spelling, for example, "me 'n dis dog" is written as "me and this dog."
4. Read the whole story to the student, pointing to each word separately.
5. Read the story again, sentence by sentence. After each sentence, have the student read it again.
6. Go back through the story again having the student identify and underline meaningful words and then read them.
7. Have the student copy the story and keep it in his book of personal writings.

LANGUAGE EXPERIENCE TIPS FOR TUTORS

- Working one-to-one with a student, you can use a piece of carbon paper when you write the story so that the student can have a copy immediately, and take it home that day.

- With both individual and group Language Experience, you can have the story typed double-spaced and distribute copies to the students at the start of the next lesson.

- Make word cards by cutting a 3" x 5" index card into quarters. Ask the student to write a word card for each word he identifies as meaningful. Do the same for words the student finds difficult. Have the student match the word card to the word in the sentence.

- The success of the Language Experience Approach depends in part on the trust and goodwill developed between tutor and student. Sharing one's thoughts, playful or serious, requires trust.

AIDS TO CREATING LANGUAGE EXPERIENCE STORIES

- pictures
- life experiences
- sports (the Broncos, the Nuggets)
- family photos
- wishes
- strange events the story-teller has witnessed
- television shows or movies
- work and work situations
- changes the student would make in his life
- children or grandchildren
- travel, vacations or dream vacations
- hobbies or special talents
- cartoons
- interviews of other students

VARIATIONS ON LANGUAGE EXPERIENCE PROCEDURE

TRANSCRIPTION

As with dictation, the student or group of students tells a story from personal experience, or from imagination stimulated perhaps by a picture. The teacher tape records the story and transcribes it for the class or student. One of the advantages of this more free-flowing method is that group discussion can be used to capture unexpected stories. The teacher can turn the tape off depending on the direction of the discussion. One disadvantage of transcription is that the student does not see immediately the connection between spoken and written language.

DIRECTED WRITING

With directed writing, the focus begins to change from reading to writing, often group writing. Begin with a highly structured activity: have students write one-word responses to questions. Move on to fill-in-the-blank exercises. As with other Language Experience Approach activities, the products are very personal and meaningful to the student. This works best with a group of students at the same reading level, or in a one-to-one situation.

Examples:

When I think of my children, I feel __________.

When I think of red, I feel __________.

When I think of coming to class, I feel __________.

When I think of Monday morning, I feel __________.

This works particularly well when students are familiar with vocabulary to insert.

INDEPENDENT WRITING

As the student's writing skills develop, he can begin to do his own writing about either a personal or group experience. Students should be able to choose the topic, but the teacher should provide guidance when necessary. In a supportive setting, students have an opportunity for personal expression. Writing shared by reading aloud to teacher and other students gives students new perspectives, and new vocabulary.

USING STUDENT WRITING TO TEACH READING SKILLS

The teaching of reading skills—sight words, phonic analysis, analysis of word structure and comprehension—is an integral part of the Language Experience Approach. This approach, however, uses *the student's own writing* to develop materials and exercises for skills development.

SIGHT WORDS

The learner identifies words from the Language Experience story that are significant to him. The learner hears, sees and repeats these words in the context of his own Language Experience story.

Provide practice for the recognition and reading of sight words in context. Provide further practice by pointing at random to these words. Print the student's sight words on index cards for study and practice. Provide opportunities for the student to see these words in other contexts.

There are a number of sight words that should be learned because of their frequent occurrence. Some of them do not follow phonic patterns. Here are twenty basic sight words recommended for students to learn as soon as possible:

am
an
and
are
did
do
got
have
I
is
my
of
on
one
the
was
we
were
with
you

Begin with five to ten basic sight words, fewer if the student has difficulty. Print these or let the student print these on index cards. Do not introduce words with similar configurations at the same time. Examples: **house/horse**, **these/those**.

As you practice with flash cards, keep track of the student's mastery of sight words. Do not consider a word mastered with only one correct recognition. After recognizing the word three times over a period of one or two weeks, the student should have mastery.

Have each student begin his own word bank. This is a notebook or set of file cards containing the student's reading vocabulary words.

PHONIC ANALYSIS

Phonics uses rules and generalizations to teach the sounds that single letters and combinations of letters make. Although there are many exceptions to these rules and generalizations, phonic analysis of words drawn from Language Experience stories can be a valuable tool in the teaching of reading. Work with one sound or combination of sounds long enough for the student to understand and practice the sound without being bored. It is always important to review and reinforce regularly and frequently what has been taught.

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   Example: the **p** in **pig**.

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   Example: the **a** in **apples** and also in **Al**.

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   Example: the sound of **sl** in **slop**.

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   Example: the **a** in **name**.

7. Long vowels in two-vowel combinations. Rule: When two vowels go walking, the first one does the talking.

   Example: the **a** in **rain** or the **o** in **moan**.

8. Other vowel combinations: **oi, oo, ou**.

   Example: the **oo** sound in **sooie**.

9. Vowels controlled by **r,** and **w**. Rule: When a vowel is followed by **r**, or **w**, it takes on a unique sound.

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RESOURCE FOR THE LANGUAGE EXPERIENCE APPROACH

Experienced LEA teacher and trainer

Dian Bates
Colorado State Director of Adult Basic Skills
State Library and Office of Adult Education
Colorado Department of Education
201 East Colfax Avenue
Denver CO 80203

(303) 866-6611

PACKET 2

LEA STORIES

page

"A Pig Name (sic) Al" (student group's first story) 148

"A Wonderful Pig Named Al" (follow-up story, basis of the sample exercises) 149

A Pig name AL

ONEE UPON there a big Pig
NAmed Al. The big Pig was
sa wonderful he would come
running for his slop.
(Here, soo ie, soo-ie. Here, Piggy,
Piggy, and that's all he would eat
was apples every day for the
fiber
He was so friendly lovable an
Cuddly No he was
so piglish
Wonderful Wonderful
Pig (Wonderful big Pig

A STUDENT GROUP'S FIRST LANGUAGE EXPERIENCE STORY

STUDENT GROUP'S REVISED VERSION OF "A PIG NAME AL"

A WONDERFUL PIG NAMED AL

Once upon a time this pig would eat apples only for the fiber. He was running quickly to eat them up. He would fall into the slop. But he wouldn't eat the slop. And the only way you can get him is to call, "Sooie, sooie. Here, sooie, sooie. Come for your apple." And the piggy he got his apple today. He was friendly, lovable, and cuddly.

That's all, folks!

PACKET 3

SAMPLE EXERCISES

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3.	Flashcards	153
4.	Strip Story	153
5.	Other Important Words	153
6.	Sentences	154
7.	Word Families	154
8.	Scrambled Sentences	155

Exercise 1.

Favorite Words

Copy the story on another piece of paper. Find your favorite words and draw a red square around each one on your paper. Practice reading the story out loud.

(Tutor: Prepare for the student a list of the words he has selected. See example.)

Here is a list of your favorite words in this story.

wonderful
slop
wouldn't
Al
friendly
apple
pig
soo-ie
apples
cuddly
quickly
here
fiber
piggy
lovable

Exercise 2.

Fill in the Blank

Use your list of favorite words. Read the story below and fill in the blanks with the correct word from your list. Read your story out loud to a friend.

A __________ Pig Named Al

Once upon a time this _____ would eat apples only for the _______. He was running _________ to eat them up. He would fall into the _______. But he wouldn't eat the slop. And the only way you can get him is to call, "Sooie, ______. Here, sooie, sooie. Come for your _________." And the ________ he got his apple today. He was friendly, lovable, and __________.

That's all, folks!

Exercise 3.

Flashcards

Make a flash card for each of your favorite words. Practice them with someone in class or with your teacher.

Exercise 4.

Strip Story

The story has been cut into strips. There is one strip for each sentence of the story and one for the title. Put the strips in order and read the story out loud. Check yours with the original. Did you get them all right? How did you know which sentence went where?

Copy the story below. Use the strip story as your model.

(Tutor: Provide space for student to copy the story.)

Exercise 5.

Other Important Words

Here is a list of other important words in the story. Find each of these words in the story you copied and draw a blue circle around each.

Other important words in this story are listed here.

- time
- eat
- this
- way
- for
- call
- running
- come
- fall

Exercise 6.

Sentences

Write a sentence for each of these words. Read the sentence to a partner in class. Listen while your partner does the same thing.

1. time
2. this
3. for
4. running
5. fall
6. eat
7. way
8. call

Exercise 7.

Word Families

You can use words from your list of favorite words and from the list of other important words in the story to make new words. Use word families to help you learn how to make rhyming words. The first three are done to show you how.

	Word Family	New Word
1. Al	al	pal
2. pig	ig	dig
3. slop	op	stop
4. quick		
5. time		
6. run		
7. fall		
8. eat		
9. way		
10. call		

Exercise 8.

Scrambled Sentences

Unscramble these sentences from your story. Write each sentence out.

1. this pig Once upon eat apples a time would for the only fiber
2. was quickly He to eat was up them running
3. the fall slop into would He
4. he got apple his And piggy today
5. lovable, was He friendly, cuddly and
6. folks! all That's

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Chapter 6

Background Information for Training and Tutor Training Material

INTERMEDIATE READING SKILLS

based on a workshop
developed and presented by
Ardith Loustalet Simons

PURPOSES:

To provide trainers with resource information about Intermediate Reading Skills, grade levels 5-8, and to be used as a reference for designing workshops.

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Glossary 159

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Preparation 162

Intermediate Reading Skills

I. Introduction 163

II. The Process of Reading at Intermediate Levels 168

III. How to Use the Trainer Resource Packet 175

IV. Conclusion 178

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GLOSSARY

basal text: published material created for a designated reading level.

cloze exercise: a fill-in-the-blank reading activity.

enrichment: giving more challenging tasks to a student who has demonstrated competence.

guide or signal terms: a conjunction or adverb indicating the relationship between parts of a sentence. Examples: **furthermore**, **therefore**, **finally**.

lifeskills: competencies needed in day-to-day living.

modeling: showing a learner what to do by performing the task.

realia: for the purpose of this workshop, written material, such as advertisements, instructions, or questionnaires, found in everyday situations.

remediation: reteaching material a student has not mastered.

taxonomy: classification.

MATERIALS CHECKLIST

All flipcharts are illustrated in the chapter text. All handouts and packet inclusions, except handouts 1 and 2, are located in the Appendix. Handouts 1 and 2 are illustrated in the chapter text.

prepared flipcharts (11)

1. "Both Level 5.0 and Level 8.9"
2. "Level 5.0 and Level 8.9 Differ"
3. "5-8"
4. "Progress in Intermediate (5-8) Reading: Diagram"
5. "The Goals of the Reader"
6. "The Reader's Goals Determine"
7. "The Reader's Goals May Be"
8. "Sources of Reading Material"
9. "Four Teaching Techniques"
10. "Guidelines for Good Questions"
11. "Good Questions"

transparency

1. "Progress in Intermediate (5-8) Reading: Sample Texts"

Trainer Resource Packet

Section 1. "Skills Necessary in Reading Development"

Section 2. "Life-skill Realia Sampler"

Section 3. "Activities to Develop Reading Skills"

handouts for tutors (6)

1. "Progress in Intermediate (5-8) Reading: Sample Texts"
2. "Progress in Intermediate (5-8) Reading: Diagram"
3. "The Fry Graph"
4. "Guidelines for Good Questioning,"
   and "Bloom's Taxonomy of Cognitive Skills"
5. "A Sampler of Choices for Training" (6 pages)

PREPARATION

Intermediate Reading (grade levels 5-8) is a large topic. The material selected for this chapter is intended as a reference for trainers to use in designing workshops. *In order to use this chapter effectively, it is important to understand that it is a resource rather than a workshop that you can lift out and present as is.* However, within it is the raw material for several workshops. For that reason, segments of this chapter that are appropriate for use in training volunteers will be marked with the flipchart and handout symbols used in workshop chapters. While the extensive information in this chapter will be useful to you as a trainer, it is not recommended that you share all of it with volunteers. Please remember that no single workshop should include all parts of this chapter.

The Appendix includes a Trainer Resource Packet and individual handouts. The Trainer Resource Packet provides resource information for trainers to use in preparing training for tutors. The handouts are numbered in the order in which they are discussed in this chapter. Whichever materials you choose to give participants, and the order in which you give them, will be determined by your workshop's design. Flipchart symbols to the left of the text identify some points you may choose to present visually.

Workshop Suggestions

Pages 164 and 165 in the chapter text are designed to be used as handouts. They appear in the text, rather than in the Appendix, because they are central to understanding Intermediate Reading.

Handout 1, "Progress in Intermediate (5-8) Reading: Sample Texts," is provided on page 164. Make and display a transparency of it also, to provide a reference for the discussion of reading selections at levels 5.0 and 8.9.

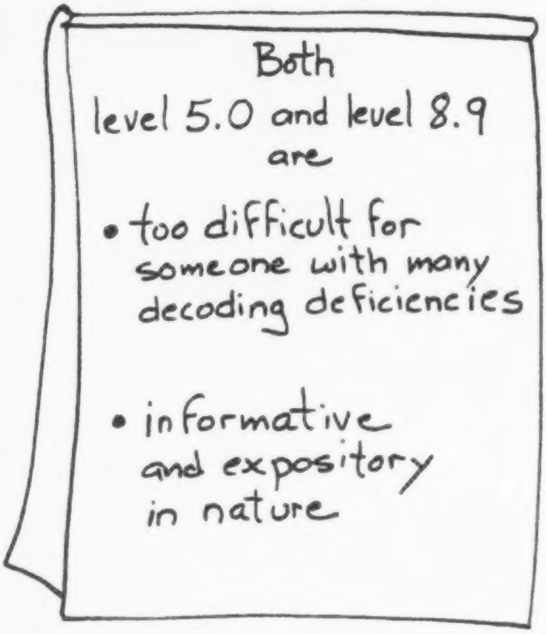
The illustration on page 165 (handout 2), "Progress in Intermediate (5-8) Reading: Diagram" in an intermediate reading workshop for tutors should also be presented as a prepared flipchart, and kept on display for continuous reference.

I. INTRODUCTION

Intermediate reading is too large a topic to cover in one workshop. *The material presented here is designed as a reference for trainers, a source of information to be used in designing many different tutor training workshops.* Some aspects of intermediate reading are addressed in other T³ chapters which focus on spelling, writing, and the continuation of 0-4 reading skills such as decoding skills. This chapter will not duplicate those emphases, but rather concentrate on the process of reading at the intermediate level and the design of learning activities appropriate for that level.

INTERMEDIATE READING: LEVELS 5 THROUGH 8

Read the two samples of text on page 164, "Progress in Intermediate (5-8) Reading: Sample Texts" (handout 1). What is level 5, and what is level 8? They are at once *one* level and *increments* within it.



Both
level 5.0 and level 8.9
are

- too difficult for someone with many decoding deficiencies
- informative and expository in nature

prepared flipchart 1,
"Both Level 5.0 and Level 8.9"

PROGRESS IN INTERMEDIATE (5-8) READING: SAMPLE TEXTS

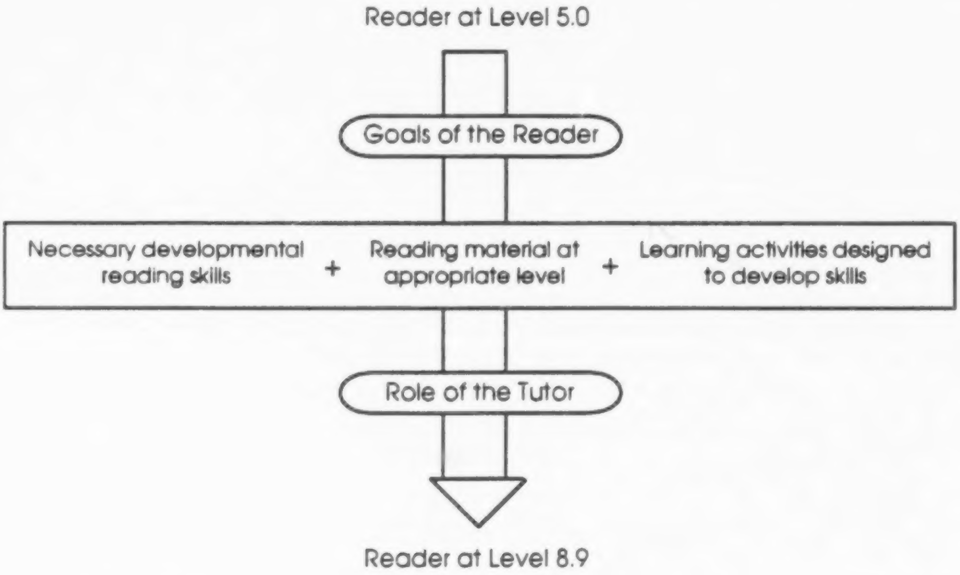
TEXT AT ABOUT LEVEL 5.0

Martin Luther King, Jr. was born on January 15, 1929, in Georgia. King's father was a minister. A minister is the leader of a church. Martin Luther King, Jr. decided to become a minister, too.

King went to college after he finished high school. He worked and studied hard. King became a minister. He met a woman named Coretta Scott. In 1953 King married Scott. They moved to Montgomery, Alabama. King became minister of a church in Montgomery.

There were laws in the South that Martin Luther King, Jr. did not like. These laws kept black and white people apart...

--pages 88-89, America's Story, Book 2, Vivian Bernstein


Reader at Level 5.0
Goals of the Reader
Necessary developmental reading skills
+
Reading material at appropriate level
+
Learning activities designed to develop skills
Role of the Tutor
Reader at Level 8.9

TEXT AT ABOUT LEVEL 8.9

Dr. Seuss has a special genius for entertaining children. For over fifty years, his inventive stories have opened a world of fun to enthusiastic readers. Adults as well as children love Dr. Seuss books.

Like most authors, Dr. Seuss gets many of his ideas from everyday happenings. Something strikes him as being funny or strange, and then his vivid imagination starts working.

Dr. Seuss sees the world as kids see it. Little problems grow into big problems that in turn become unbearable. But the problems are almost always overcome, and they usually aren't so severe after all...

--page 24, Reading for Tomorrow, Book 3, Linda Ward Beech and Tara McCarthy

PROGRESS IN INTERMEDIATE (5-8) READING: DIAGRAM

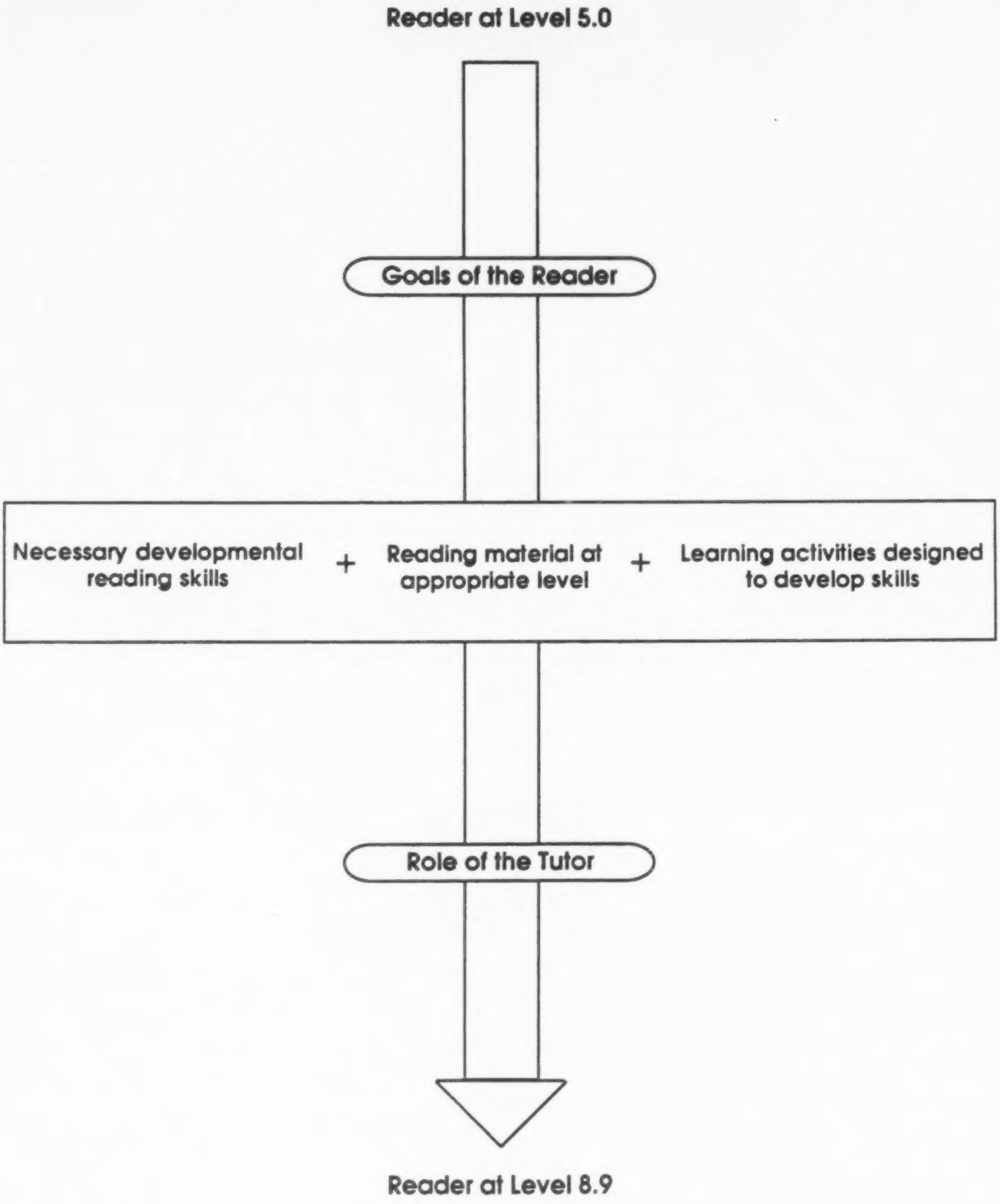
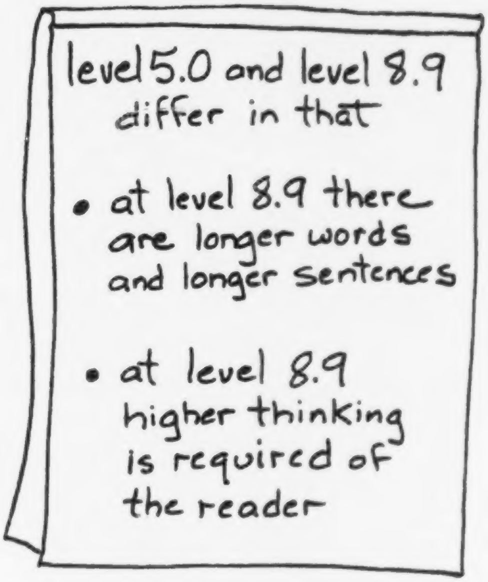

Reader at Level 5.0
Goals of the Reader
Necessary developmental reading skills
+
Reading material at appropriate level
+
Learning activities designed to develop skills
Role of the Tutor
Reader at Level 8.9

diagram illustrating Progress in Intermediate (5-8) Reading —designed by Ardith Loustalet Simons, 1989

2



level 5.0 and level 8.9
differ in that

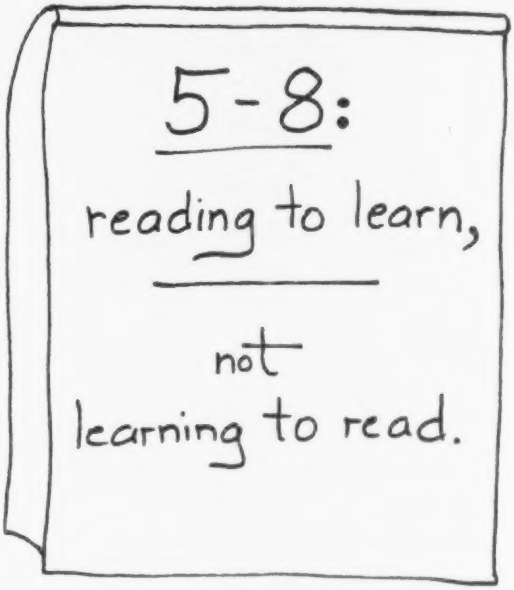
- at level 8.9 there are longer words and longer sentences
- at level 8.9 higher thinking is required of the reader

prepared flipchart 2,
"Level 5.0 and 8.9 Differ"

5-8 reading:

- is reading to learn, and not so much learning to read as at levels 0-4.
- requires that a reader be proficient with phonics, decoding, and many sight words.
- emphasizes extracting appropriate meaning from print.

3



5-8:

reading to learn,

not

learning to read.

prepared flipchart 3,
"5-8"

II. THE PROCESS OF READING AT INTERMEDIATE LEVELS

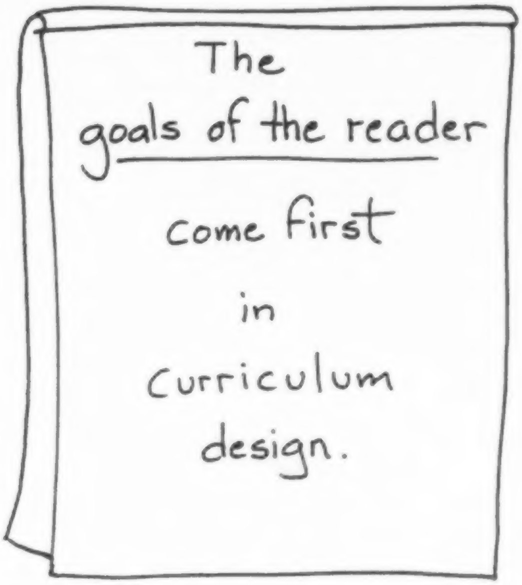
2 The illustration on page 165, "Progress in Intermediate (5-8) Reading: Diagram" (handout 2), maps the process of moving from reading level 5.0 through level 8.9. The five elements of that process are the reader's goals, the necessary developmental reading skills, appropriate reading materials, learning activities to develop skills, and the tutor's role.

4 *Note to trainer:*

Prepare a flipchart copy of "Progress in Intermediate (5-8) Reading: Diagram." Describe for workshop participants each of the elements that influence reading progress. The flipchart page should be kept on display throughout the discussion of the process of reading.

THE READER'S GOALS

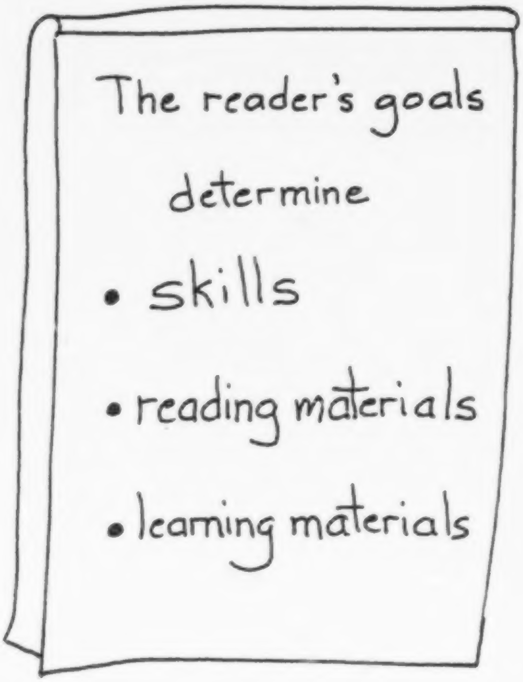
5



prepared flipchart 5,
"The Goals of the Reader"

An appropriate, well-delivered curriculum is the means by which a student progresses from level 5.0 to level 8.9. The first consideration in curriculum design must be the reader's goals. These goals will help define the choices made in identifying necessary reading skills, reading materials, and learning activities.

6

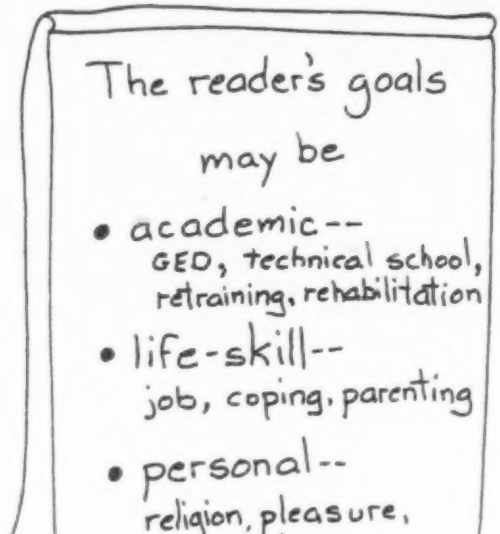


The reader's goals
determine
- skills
- reading materials
- learning materials

prepared flipchart 6,
"The Reader's Goals Determine"

The possible goals of an intermediate reader may be divided into three general categories, with some goals fitting into more than one category:

7



The reader's goals
may be
- academic--
  GED, technical school,
  retraining, rehabilitation
- life-skill--
  job, coping, parenting
- personal--
  religion, pleasure,
  self-esteem

prepared flipchart 7,
"The Reader's Goals May Be"

NECESSARY 5-8 DEVELOPMENTAL READING SKILLS

Section 1 in the Trainer Resource Packet, "Skills Necessary in Reading Development," beginning on page 181 in the Appendix, is a very extensive and specific list of intermediate reading skills. Most curricula are more limited. No 5-8 student will need *all* of these skills. The skills on which a student should focus will be based on the student's goals.

Design a curriculum to fit the student.

Read through the list of skills. It is divided into four parts that emphasize different purposes for reading.

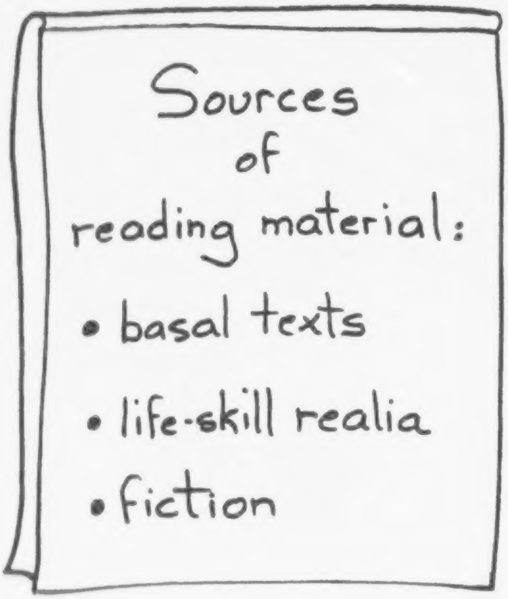
1. Syntax and Semantics Skills help a reader learn to use the vocabulary and grammar that he already knows in order to make predictions when reading.
2. Assimilative Reading Skills help the reader organize facts and assimilate them into the knowledge he already has about the way the world is organized.
3. Critical Reading Skills help the reader recognize and understand the subtleties of the writer.
4. Study Skills encompass four general skill areas: knowing when to read, knowing where to find information, knowing how information is organized, and using skills versatilely.

Note to Trainer:

THIS IS VERY IMPORTANT. When training volunteers, focus only on a few skills per workshop session. *You would never present this entire list to volunteers.*

READING MATERIALS APPROPRIATE TO 5-8

Why make sure reading materials are at an appropriate level of readability? Materials that are too easy to read won't stimulate reading progress; reading materials that are too difficult will frustrate the student if used too often. Appropriate reading materials come from three sources: basal texts, life-skills realia and fiction.



Sources
of
reading material:

- basal texts
- life-skill realia
- fiction

prepared flipchart 8,
"Sources of Reading Material"

Reading level is stated in basal textbooks. Life-skill realia and other non-textual material that a student may want to use do not come to tutors already labeled at 5-8 level.

Estimating Readability

Readability is an *estimate* of textual difficulty. Just as there are no true reading levels, there are no true measures of readability. The several methods of estimating readability have in common sentence length and word complexity. We will use the Fry Graph because it estimates at many different levels, it correlates well with other methods, and it is relatively simple and fast to use. Because it is only an estimate of readability, calculating and averaging the readability level of several samples of the text works best.

Handout 3, "The Fry Graph," on page 212 in the Appendix, is accompanied by detailed directions to help the first-time user. Essentially, the method has four steps:

1. Count out 3 passages of exactly 100 words each.
2. Count the number of syllables in each passage.
3. Count the number of sentences in each passage.
4. Average the results of both counts and use the results to plot readability on the Fry Graph.

LEARNING ACTIVITIES TO DEVELOP SKILLS

Section 2 of the Trainer Resource Packet, "Activities to Develop Reading Skills," beginning on page 193 in the Appendix, is a compilation of stock activities drawn from four sources: America's Story, Book Two, Building Real Life English Skills, "Focus on News for You", and Reading for Tomorrow. Publisher information is included in the Bibliography on page 223. There are two examples of each learning activity. Each activity has a different slant, and each pair represents a simple and a more complex level for the reasons described at the beginning of the activity. The 15 pairs of activities in the packet are provided as a reference for trainers. *You will not want to give volunteers this entire collection*; rather, in a training session, focus on how to use two or three of these activities.

Whether tutors have chosen basal texts, fiction, or realia as the reading materials for their students, they will need learning activities in addition to those that may accompany the text. Even when basal texts and fiction include activities, they need to be supplemented by activities that address the students' specific skill needs and provide added practice. The activities when applied to realia permit the student to build a reading skill within the context of the reading adults encounter in everyday life.

THE TUTOR'S ROLE

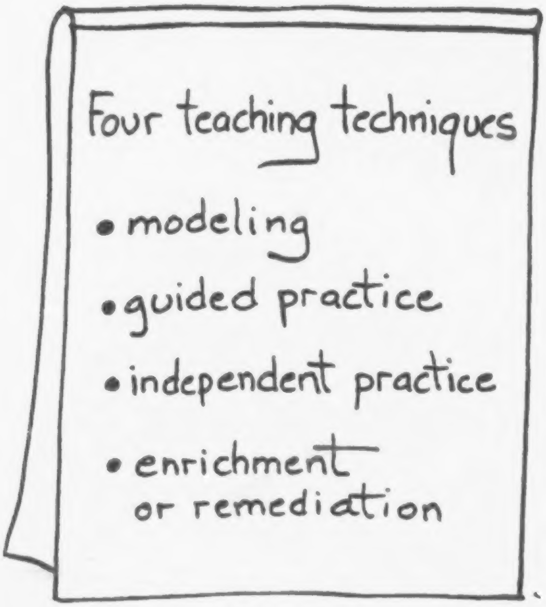
The tutor's role requires teaching skill, knowledge of student needs and capabilities, and knowledge of some 5-8 principles.

At level 5-8, reading is done silently. The tutor shows the learning activity to the student before the student reads the targeted material. With the requirements of the activity in mind, the student may wish to reread the material. The tutor allows time for this. The student refers to the material as he carries out the learning activity.

Four Teaching Techniques

The following four teaching techniques are basic to effective tutoring.

- modeling: showing the student what to do by performing the task;
- guided practice: completing a few of the activity items with the student;
- independent practice: allowing the student to work alone; the tutor gives help only when asked.
- enrichment or remediation: giving the student more complex tasks, or reteaching a task he has not mastered.



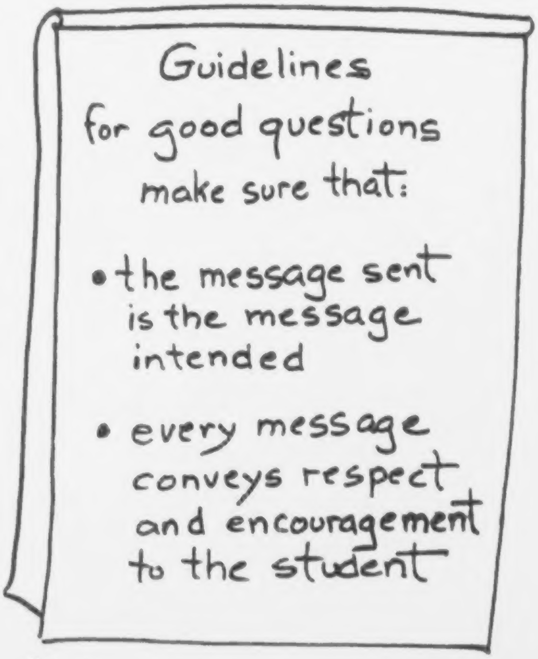
Four teaching techniques

- modeling
- guided practice
- independent practice
- enrichment or remediation

prepared flipchart 9,
"Four Teaching Techniques"

Questioning

In addition to the above techniques, developing the ability to design questions which reach beyond simple reporting of fact is a continuing task for tutors. Handout 4, "Guidelines for Good Questioning" and "Bloom's Taxonomy of Cognitive Skills," on page 213 in the Appendix, is appropriate to give to tutors.



Guidelines
for good questions
make sure that:

- the message sent is the message intended
- every message conveys respect and encouragement to the student

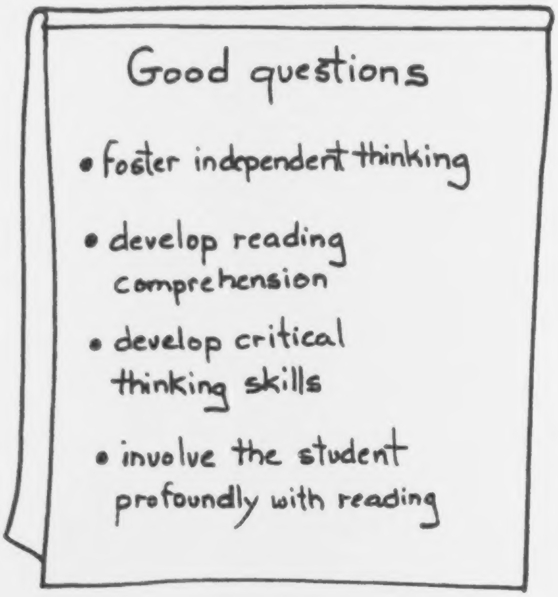
prepared flipchart 10,
"Guidelines for Good Questions"

"Bloom's Taxonomy of Cognitive Skills" describes successively higher levels of thinking. Level 5-8 tutors need to create questions which stimulate students' higher thinking.

Note to trainer:

In a workshop you should read through the Guidelines and Taxonomy with workshop participants and discuss each inclusion.

11



Good questions

- foster independent thinking
- develop reading comprehension
- develop critical thinking skills
- involve the student profoundly with reading

prepared flipchart 11,
"Good Questions"

III. HOW TO USE THE TRAINER RESOURCE PACKET

The Trainer Resource Packet has a twofold purpose. As an aid to trainers in designing 5-8 reading workshops, it includes lists of skills, a collection of activities, and examples of realia which are the raw materials for training. Its second purpose is to demonstrate the process for designing learning activities to teach the reading skills learners need, using reading materials they encounter in everyday life.

THE TRAINER RESOURCE PACKET AND WORKSHOP DESIGN

The Trainer Resource Packet is a reference for *trainers*, a source of information to be used in designing *many* different tutor training workshops. *You will never give volunteers the entire packet*. The three packet sections include a wide range of reading skills, activities, and examples of realia. To use this information effectively in your tutor training workshops, make careful selections, based on tutor needs, from the extensive listings in this packet. Each section description below includes an example taken from that resource. The examples demonstrate how you can use these resources to teach tutors the procedure: putting together a learning activity that targets a specific reading skill and uses a particular life-skill reading selection.

TRAINER RESOURCE PACKET SECTION 1: SKILLS NECESSARY IN READING DEVELOPMENT

The four parts of this extensive list provide the trainer with a range of skills to use in training workshops.

> Example: The skill the learner needs to master--arranging ideas and events in sequence--is listed under Study Skills on page 185.

SECTION 2: LIFE-SKILL REALIA SAMPLER

You will want to add to these five examples of life-skill realia by building your own file of assorted everyday reading material.

> Example: Recipe card on page 188.
>
> The tutor asks the learner to choose one of the recipes for making a gelatin dessert. A recipe is a good reading selection for developing the skill of sequencing.

SECTION 3: ACTIVITIES DESIGNED TO DEVELOP READING SKILLS

The 15 pairs of sample learning activities listed here are models for activities to be created by tutors.

> Example: "Sequencing by Strip Stories", Sample A, page 204.
>
> To prepare for this activity, the tutor must type the recipe and cut out the sentences before the lesson. The learner arranges the cut-outs of each sentence in the recipe he has chosen, putting them in correct order. He may check his work against the recipe that he read. This activity gives the learner practice in sequencing.

LEARNING READING SKILLS IN A LIFE-SKILLS CONTEXT

The procedure for designing activities includes four steps.

1. Identify the reading skills a student needs.
2. Select examples of life-skill realia the student may encounter.
3. Choose learning activities that focus on the identified reading skills.
4. Design a learning activity that combines practice of the identified reading skills within an appropriate life-skills context.

5-8 Reading: A Sampler of Choices for Training

5

Handout 5, "A Sampler of Choices for Training", beginning on page 215 in the Appendix, includes three examples of reading exercises designed to address particular reading skills and to focus on reading materials found in everyday life experiences. The reading skills are listed in the upper left corner of the exercise sheet. These exercises are meant to provide models for tutors to use in designing learning activities for their students.

The tutor training activity on the next page uses reading skills, pieces of realia, and learning activities from the Trainer Resource Packet to illustrate the 4-step procedure.

Activity: Using Life-Skill Realia (Allow at least 20 minutes for steps 1-4.)

1. Divide participants into groups of at least three persons.
2. Give each group a different piece of life-skill realia, two reading skills, and examples of learning activities designed to teach those skills (see Trainer Resource Packet, Section 3, page 193).
3. Ask at least one person in each group to plot readability using handout 3, "The Fry Graph."
4. Ask the other group members to write a reading exercise that focuses on the reading skills and life-skill realia you have given them. They may create their own learning activity or model one after the examples from the Trainer Resource Packet.
5. Ask each group to choose a speaker to tell:
   - the estimated readability of the group's material;
   - what reading skills their exercise focuses on;
   - what kind of exercise they designed;
   - what the group found difficult about this activity.

After all five speakers have reported their group's experience, encourage participants to discuss the use of realia. Look for general agreement that much life-skill realia is poorly written, and that it is challenging to maintain an exercise's focus on certain skills. (These are the reasons workshops should provide volunteers with practice in designing and writing good reading activities.)

WORKSHOP EVALUATION

6

At the conclusion of a workshop, participants' impressions of the experience are fresh. Handout 6, "Workshop Evaluation," on page 222 in the Appendix, provides participants two ways to give the trainer immediate feedback: multiple choice answers and completion of open-ended sentences.

At the workshop's end, participants can only speculate as to how they will use their training, and what benefits their students may derive. To find out how and with what results tutors have used your workshop training, set up a performance review process in which the tutors and their volunteer supervisors can participate.

IV. CONCLUSION

This chapter on intermediate reading skills is meant to be a resource for trainers. Correctly used, the information included here will supply sufficient reference material for several tutor training workshops designed to respond to the specific training needs of tutors who are teaching adults at reading levels 5-8. Included here also are training techniques and activities that provide models for transforming the resource information into sound training workshops. Finally, the chapter offers a process for incorporating life-skills materials into an adult's reading exercises.

> **"Limit the focus of your workshop sessions and use the time to explain in detail and give hands-on practice."**
>
> –Ardith Loustalet Simons

APPENDIX

page

Trainer Resource Packet

Section 1. "Skills Necessary in Reading Development" 181

Section 2. "Life-skill Realia Sampler" 187

Section 3. "Activities Designed to Develop Reading Skills" 193

handouts for tutors 211

Trainer Resource Packet

SECTION 1

SKILLS NECESSARY IN READING DEVELOPMENT

	page
Syntax and Semantics Skills	182
Assimilative Reading Skills	183
Critical Reading Skills	183
Study Skills	184

Skills Necessary in Reading Development

SYNTAX AND SEMANTICS SKILLS

This list identifies skills that will help a reader learn to use the vocabulary and grammar that he already knows in order to make predictions when reading.

Perceive description by noting descriptive words, adjectives.

Analyze sentence structure by identifying subject and predicate.

Recognize usage of parts of speech.

Analyze language structure by identifying related ideas and by summarizing.

Classify objects on different levels of abstraction.

Develop concepts through character interpretations in critical reading.

Perceive similar concepts (synonyms) and contrasting concepts (antonyms) in isolation and in context.

Recognize definite and indefinite terms.

Identify and interpret figurative expressions.

Recognize homographs (words spelled alike but used in different context).

Recognize homonyms (words that have identical sounds but different spelling).

Perceive levels of abstraction.

Recognize guide and signal terms. Examples: **furthermore, finally, therefore**.

See shifts of meaning.

Discriminate between fact and fiction.

Discriminate between fact and opinion.

See causal relationships.

ASSIMILATIVE READING SKILLS

This skills list helps the reader organize facts and assimilate them into the knowledge he already has about the way the world is organized.

Determine sequence of ideas.

Identify main ideas.

Identify details.

CRITICAL READING SKILLS

Critical skills help the reader to recognize and understand the subtleties of the writer.

Anticipate meaning.

Perceive relationship between ideas.

Determine mood.

Determine author's purpose and intent.

Determine the attitude of the author toward his subject (tone).

Evaluate relevancy of details to the main idea.

Discriminate between relevant and irrelevant ideas.

Determine relationship between time and events.

Interpret characters.

Interpret humor (ambiguities, jokes).

Predict outcomes.

Visualize.

Discriminate between fact and fiction.

Use inferences to draw conclusions.

Draw inferences using cause-effect relationship.

Generalize.

Interpret punctuation and typographical clues.

Compare two or more sources of information.

STUDY SKILLS

Study skills encompass four general skill areas: when to read, where to find information, how information is organized, and versatility in using skills.

Knowledge of when to read

Judge when needs can be satisfied by reading.

Judge when personal and group interests can be satisfied through reading.

Judge when to use sources such as encyclopedias, dictionaries, maps, charts and graphs.

Judge when to refer to newspapers, magazines and current material.

Judge when to use more than one reference.

Acquire skill in the use of other learning aids: listening, observation, experimentation, discussion, interpretation of pictures.

Direct reading toward goal.

Location of information

the title

the table of contents

chapter headings

unit headings

foreword

preface

author's aids (boldfaced subtopics and paragraph summaries) index

glossary

footnotes

bibliographies

summaries

maps, charts, tables and other graphic devices

alphabetizing

librarian's assistance

Dewey Decimal System

title cards

atlas

encyclopedia

cross references

yearbooks

almanacs

indices and Reader's Guide

book reviews

Organization

Get main idea of a selection.

Arrange ideas and events in sequence.

Decide relevancy of ideas to story.

Identify main ideas relevant to details.

Identify details relevant to main ideas.

List or make outlines.

Identify coordinate main ideas.

Prepare question-type outlines.

Convert question-type to sentence-type outline.

Evaluate outlines in terms of use.

Discriminate topic sentences.

Summarize.

Organize information in form of graphs, charts, diagrams and so on.

Collect references in terms of research problem.

Versatility

Adjust rate to purpose.

Use rapid reading to identify main ideas.

Use rapid reading to identify sequence of events.

Read rapidly to classify materials.

Reread to determine facts and opinions.

Reread to locate information for outlining purposes.

Reread to appraise language structure (proofreading).

Reread for study purposes.

Reread to form generalizations.

Apply facts to a problem.

Follow printed directions.

Trainer Resource Packet

SECTION 2

LIFE-SKILL REALIA SAMPLER

	page
Recipe card (advertisement)	188
Letter to employees	189
Furniture sale advertisement	190
Guitar-playing instructions	191
Fund-raising letter	192

Fashionably Nutty Banana Salad

Dissolve 1 package (3 oz.) JELL-O® Brand Lime Flavor Gelatin in 1 cup boiling water. Add 3/4 cup cold water; chill until thickened. Add 1 small banana, sliced, and spoon into 6-cup mold. Chill until set about 15 minutes. Meanwhile, dissolve another pkg. of Lime Flavor Gelatin in 1 cup boiling water; add 1/2 cup cold water. Chill until thickened. Blend in 1/2 cup sour cream, 1/4 cup *each* chopped celery and walnuts. Spoon into mold. Chill at least 4 hours. Makes 10 servings.

Ever-So-Elegant Banana Trifle

Dissolve 1 package (3 oz.) JELL-O® Brand Strawberry Flavor Gelatin in 3/4 cup boiling water. Mix 1/2 cup cold water and ice cubes to make 1-1/4 cups. Add to gelatin; stir until thickened. Remove unmelted ice. Stir in 1 cup *each* sliced strawberries and bananas. Place 2 cups pound cake cubes in large bowl; sprinkle with 1/4 cup orange juice. Spoon on gelatin. Chill 10 to 15 minutes.

Prepare 4-serving pkg. JELL-O® Vanilla Flavor Instant Pudding and Pie Filling with 1-1/2 cups *cold* milk. When thickened, fold in 1/2 cup thawed COOL WHIP® Whipped Topping. Spoon over gelatin. Chill. Garnish. Makes 10 servings.

Simple Banana Blend

Combine 1 package (3 oz.) JELL-O® Brand Gelatin, any flavor, and 1 cup boiling water in blender; blend at low speed until gelatin is dissolved. Add 1 cup ice cubes and water. Stir until ice is partially melted; then blend at high speed 30 seconds. Pour into dishes; spoon in 1 medium banana, sliced. Chill. Makes 6 servings.

WE'RE UP TO SOMETHING GOOD!

strawberry
Sugar Free
JELL-O
gelatin dessert
BRAND

GENERAL FOODS

JOHN Q. HAMMONS HOTELS, Incorporated
University Park Holiday Inn

All Rest Employees are given one meal a day which they are not charged for. You are required to punch our when this meal is taken. There is also a break sheet on hostess stand of which you are to sign out and in on. No employee may take a break without notifying hostess or cashier and time must be noted. There are no exceptions to this rule. Any employee who takes break without following this will be sent home, of this happens three times you will be terminated.

No employee is allowed to punch in any sooner than five minutes of scheduled time to work. You should be dressed in uniform before you arrive at work. This hotel does have a dressing room for employees who need.

If you want a locker to keep your things in you must supply your own lock. Only use one that is not being used by another employee. This locker is for in and out each shift. When you leave for the day you are to take your lock and all belongings home wiht you, so the next shift can use the locker.

Each server on each shift is required to do certain duties on their stations. Assigned side work for their station, daily and weekly will be posted in your area.

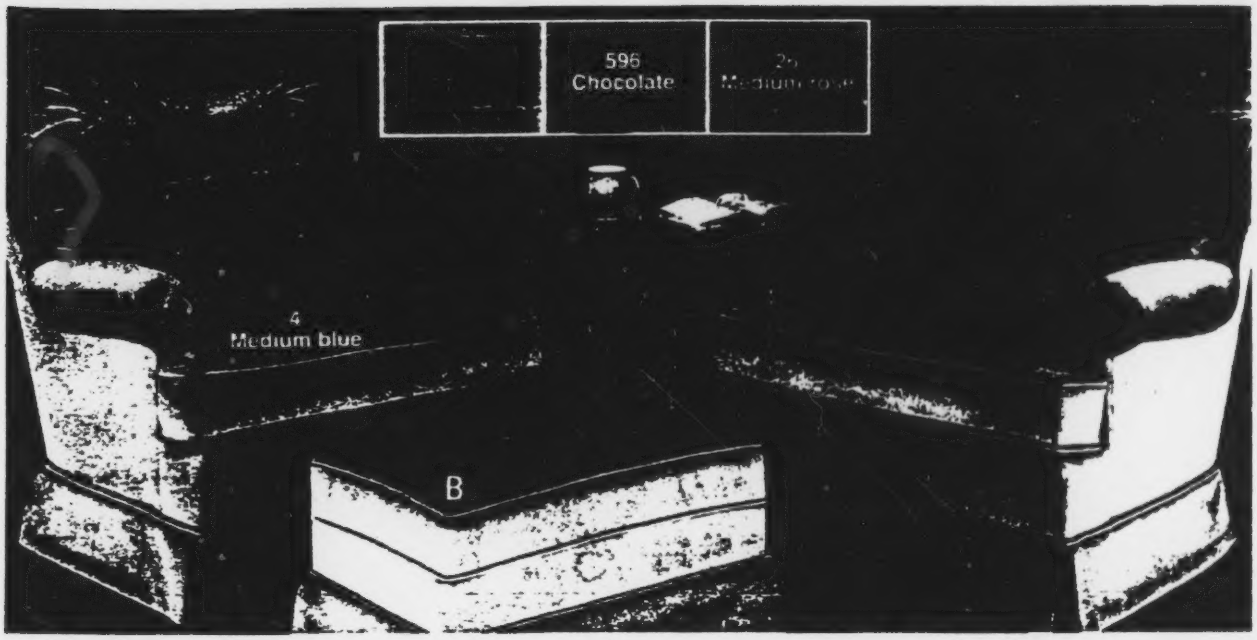
THIS MUST BE DONE REGULARLY BY EACH SERVER -- NO EXCEPTIONS, NOT EXCUSES.

When hostess assigns stations on board it will be followed. No one but hostess or manager will change this board. The stations will be rotated on a daily basis.

425 West Prospect Avenue Fort Collins, Colorado 80526 303-482-2626

INTERMEDIATE READING LIFE-SKILL REALIA: FURNITURE SALE ADVERTISEMENT

Swivel rocker Was ~~$299.99~~ NOW $149.92 each

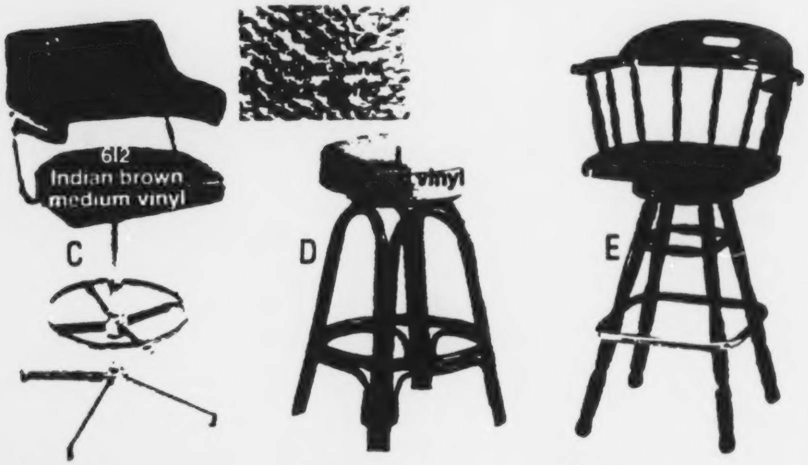


A and B What better reward after a long day than to sink into this generously padded swivel rocker and matching ottoman. Both have plush velvet upholstery of durable nylon treated with Scotchgard® fabric protector. Skirts are fully lined to hang straight. Durable hardwood frame with no-sag steel springs. "Was" prices from our 1989 "A" Home Catalog. State color number from above.

A Don't fight over the most comfortable chair in the house. Our everyday price let's you buy 2, so you can both enjoy this swivel rocker with a plush, button-tufted back. Swivels 360° on a sturdy 5-legged steel base. Seat cushion is reversible for longer wear. Measures approximately 32Wx36Dx36H in.
See "N" suffix note on page 124. Wt. 67 lbs. each.
1 AP 18701NH .....Was $299.99; **Now $149.92**

B You're never fully relaxed until you can put your feet up and stretch out. This matching ottoman lets you relax in style. Measures approximately 24Wx16Dx15H inches. Wt. 15 lbs.
1 AP 18703CH........Was $79.99; **Now $63.67**

A variety of counter companions



Now $**98**.74

Now $**58**.74

Now $**105**.12 24-in.

C thru E "Was" prices from our 1989 "A" Home Catalog.

C Padded arm stool adjusts to approximate heights between 24 and 30 in. at 2-in. intervals to work well at your kitchen counter or bar. Seat swivels a full 360°. Chrome-plated steel base and footrest. Vinyl covers have cloth backing for extra strength. Olefin fabric covering offers durable good looks. Back is 16-in. high, seat is 17x19-in. wide. Partly assembled.
State color number 612, 609 or 1 from left. Wt. 25 lbs.
1 AP 27428CH.......Was $159.99; **Now $98.74**

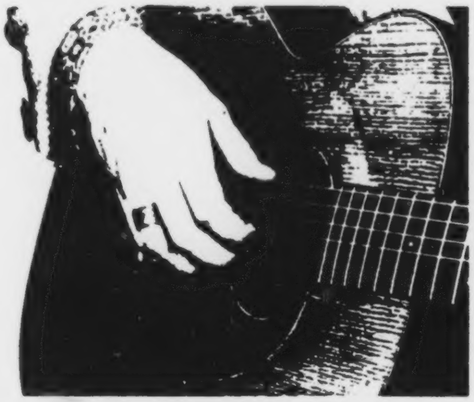
D The genuine rattan frame gives this stool a totally natural look. Stool has a 16-inch diameter seat and a 27-inch seating height. Olefin fabric cover is durable and stylish. Vinyl covers are fabric-supported for extra strength. Imported rattan frame, assembled in USA. State color number 1, 609 or 612. Wt. 11 lbs.
1 AP 27570LH........Was $89.99; **Now $58.74**

E This oak-look hardwood stool is handrubbed with a lustrous natural lacquer finish. Available in 24-inch height for a beautiful addition to your 34 to 38-inch tall kitchen counter or 30-inch height to grace your 40 to 44-inch tall bar. Ball bearing mechanism allows smooth 360° swivel. Brass-plated footring. Back of stool is 13-inch high, seat is a generous 18x20 in. wide.
See "N" suffix note on page 124. Imported.
24 inches. Wt. 38 lbs.
1 AP 22650N ......Was $199.99; **Now $105.12**
30 inches. Wt. 42 lbs.
1 AP 22651N ......Was $199.99; **Now $114.12**

BEST COPY AVAILABLE

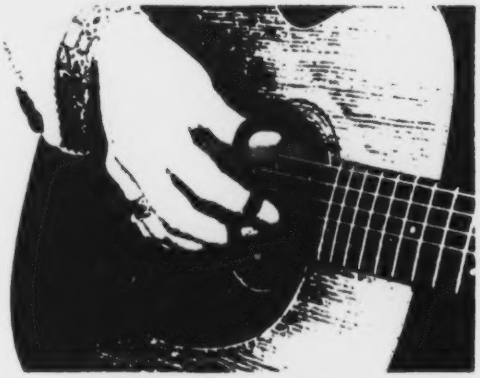
FINGER STYLE

The most widely accepted right hand position is pictured on the right. In this position, rest the thumb on the 6th string and rest the index, middle, and ring fingers on the 1st, 2nd, and 3rd strings. (The smallest string is the 1st string.) Remember to keep the wrist, hand, and fingers relaxed. A triangle should result between the thumb, index finger, and strings.



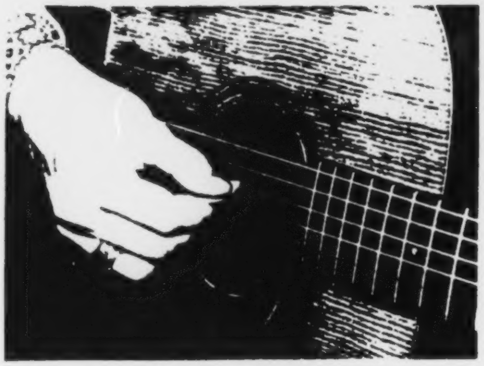
Finger Style Position

When using Finger Picks (see the following section on Picks) the hand position is similar. The thumb, however, is a little more parallel to the strings. We recommend that the student desiring to learn Finger Style playing begin without using Finger Picks.



Finger Pick Position

The flat pick should be held between the thumb and first finger. Hold it firmly but not overly tight. Keep the hand relaxed. The wrist should be arched slightly and relaxed. Finally, the thumb should be almost parallel to the strings.



Flat Pick Position

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Billy E. Kirby
National Commander

Disabled American Veterans
P.O. Box 14301 Cincinnati, Ohio 45250-0301

You helped extend a hand of
caring to a veteran today.

Dear Supporter:

Join with me in witnessing a scene that's been repeated many times, in small towns all over the U.S. . . thanks in part to you.

It's mid-morning, outside a small midwest community courthouse. A white van with red, white and blue lettering pulls into a special parking area and is greeted by a small crowd. There are no cheers or hand clapping . . . but a welcome is on every face.

Your support of the DAV helped send this van. It's one of a fleet dispatched from our headquarters to remote areas of America.

Among the crowd you might see a deeply tanned farmer supporting himself on a cane. He came back from Vietnam with multiple injuries, including severe leg wounds.

Farming is all he knows and its been rough . . . putting up with droughts, low prices and a disabled body. Today, he's here with a VA letter clutched tightly in his hand. His case is up for review and there's a chance his disability payments may be reduced.

He doesn't understand. He sacrificed a healthy body for his country and has made do with a crippled one. He needs a friend to stand up and fight with him.

On a nearby bench, sit a husband and wife holding hands. They live about five miles out of town, on a few acres. He works as a mechanic for a farm equipment dealer.

Ever since returning from Vietnam, he's had paralyzing nightmares. Doctors said they would fade . . . but they haven't.

The nightmares are less frequent now but still just as vicious. They leave him tense and unable to concentrate for days. When he heard a DAV representative on TV, talk about Post Traumatic Stress Disorder, he knew he had found the answer. His visit to the van is a first step toward finally coming home from the war.

There are others. Some need assistance with filling out forms. Some need a knowledgeable friend to stand with them in their personal fight against unfair treatment. But no matter what the problem, they all get help . . . without paying a penny in fees.

> Someone once remarked that many frowns step into a DAV Van . . . but mostly smiles step out. That's why we continue to keep our vans on the road.

During the past 14 years, we've served almost a half million people on the back roads of America . . . and it seems as though the crowds are getting larger. Which means we have to keep rolling, and that's why I'm asking for your continued support. Won't you please send a gift of $5 . . . $10 . . . $15, or more. An addressed envelope is included for your convenience.

And as a special way of saying thanks, please accept the personal address labels enclosed. They are a gift and require no payment. But when you use one, please remember the miles of service they represent to disabled veterans all over the country.

Say thanks to a group of men and women who sacrificed a great deal. Help us continue our outreach program to our disabled veterans in remote areas . . . some of whom urgently need a friend on their side.

Your gift is important. Please mail it today.

Thank you!
Billy E. Kirby

Billy E. Kirby
NATIONAL COMMANDER

BEK:dg:328

P.S. Your gift of $5 . . . $10 . . . $15 or more, will help keep us on the by-roads of America, reaching out to disabled veterans in need. And, your gift is tax deductible if you itemize deductions. If you'd like more information on how the gifts we receive are spent, request our free financial report.

We occasionally rent our mailing list or exchange lists with other organizations in order to maintain an active donor file to support DAV services. If you do not wish to participate in this program, please let us know.

Trainer Resource Packet

SECTION 3

ACTIVITIES DESIGNED TO DEVELOP READING SKILLS

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14. Classification 208
15. Write a Photo Caption/Cartoon Caption 209

–activities designed by Ardith Loustalet Simons

ACTIVITIES DESIGNED TO DEVELOP READING SKILLS

This compilation of activities are a resource for trainers. *You will not want to give volunteer tutors this entire collection, rather in a training session focus on how to use two or three of these activities.*

There are two examples, or 15 pairs, of each learning activity. Each activity has a different slant, and each pair represents a simple and more complex level of that activity for the reasons described at the beginning of each activity. Sample A will always be the more simple of the pair, and Sample B, the more complex.

1. Short Answer

The learner supplies a few words or a couple of sentences to answer a question. The question can be oral or written. The answer may also be oral or written.

Complexity: In Sample A, the answer may be found by reading only one or two sentences. In Sample B, the reader must look for the answers across several sentences.

SAMPLE A: Student reads an advertisement offering records and tapes, then answers the following:

1. How much must you send to join the Columbia Record and Tape Club?
2. How often will you receive offers of special selections? regular selections?
3. If you want the selection of the month, what do you do?
4. When can you cancel your membership?

SAMPLE B: Student reads a narrative about Martin Luther King, Jr., then answers the following:

1. Whom did Martin Luther King, Jr. marry?
2. A black woman refused to give her seat to a white person.
   What was her name?
3. What did the Civil Rights Act of 1964 say?

2. Cloze Procedure

The learner supplies words in context. Words may come from a given list or learner relies on memory *or* knowledge of context to supply the words.

Complexity: Because the words to fill in the blanks are listed on the exercise for Sample A, it is easier than Sample B where the reader must supply the missing words from memory.

SAMPLE A: Student reads a narrative about Martin Luther King, Jr., then fills in the blanks in the following with words from the list below.

Martin Luther King, Jr. worked to change the bus law in _____ , Alabama.
He told black people not to ride on _____ . After a year, the law was _____ .
King proved that laws could be changed _____ .

buses
peacefully
Montgomery
changed

SAMPLE B: Student reads a recipe, then completes the statements about the recipe. No cues are given. Student must reread or rely on memory for the words.

1. One _____ of tomato sauce is needed for this dish.
2. The rice should be _____ when it is added.
3. The whole kernel corn should be _____ when it is added.
4. Brown _____ and _____ in a pan.

3. Matching

The learner matches two words or related ideas by means of drawing lines or supplying a letter in a blank.

Complexity: To find the answers for Sample B, the reader must be able to draw inferences from the text and must read more than the reader completing Sample A.

SAMPLE A: Student studies about state abbreviations and ZIP codes, then draws a line to match the traditional abbreviation with the new two-letter one.

Tenn.	KY
Fla.	TN
Ga.	GA
Ky.	FL

SAMPLE B: Student reads weekly news stories, then matches each statement with the name of a speaker by placing the letter in the appropriate blank.

1. "We wanted it to be easy and fun." ___

2. "Nothing goes on that I don't know about." ___

3. "He began making threats against his father." ___

4. "They have the know-how to do the job." ___

a. Frank Ogden
b. Edith Haas
c. Beth Brainard
d. Dr. Robert Willix

4. Same-or-Different

The learner is given two sentences related to the same reading material. Learner must decide if the meaning of the sentences is the same or different.

Complexity: The information to complete Sample A is drawn from straightforward narrative while the information for Sample B, derived from forms, requires the reader to make decisions.

SAMPLE A: Student reads weekly news stories, then decides if the following pairs of sentences are the same or different and signifies **S** or **D** in the blank.

1. It will be tough to replace Pete Rozelle as football commissioner.

   Pete Rozelle was a very tough football commissioner. _____

2. The worst oil spill in U.S. history came from the wreck of the Exxon Valdez.

   The wreck of the Exxon Valdez caused a serious oil spill. _____

SAMPLE B: Student studies and fills out job applications, then decides if the following pairs are the same or different by supplying "yes" or "no".

Are these the same?

resume	letter of application	________
last name	surname	________
date of birth	birthdate	________
position desired	experience	________

5. True/False Statements

The learner is given statements related to reading material. Learner must decide if the statement is true or false, based on the reading passage.

Complexity: In Sample A the reader does not need to make inferences to answer the questions. The answers to Sample B require inferences.

SAMPLE A: Student reads a news story about testing for illegal drug use, then marks each statement true or false. Student may be instructed to correct false statements.

1. The U.S. Supreme Court has approved testing of some workers for illegal drug use. ___
2. It says workers involved in public safety or law enforcement may be tested. ___
3. The government may soon test up to five million workers. ___

SAMPLE B: Student reads a passage about famous American doctors. Student is instructed to write **T** next to each sentence that is true, and **F** next to each one that is false.

___ 1. Charles Drew made medicine for polio.

___ 2. Charles Drew helped hospitals start blood banks.

___ 3. Today, only hospitals in the United States have blood banks.

___ 4. Jonas Salk put his polio medicine on pieces of sugar.

6. Multiple Choice

The learner is given a statement which requires him to supply an ending or an answer. The learner must choose the most appropriate answer from the choices listed.

Complexity: While Sample A only requires the reader to look for factual information, answering Sample B questions correctly requires that the reader make choices to choose the best meaning for the context. Sample B uses critical reading skills.

SAMPLE A: Student reads a new car warranty, then completes the following. Student is directed to write the letter that best completes the statement.

___ 1. Buick guarantees it will repair

- a. all new Buicks
- b. 1982 Buick cars
- c. all GM cars
- d. 1982 GM cars

___ 2. Repairs will be made by

- a. the GM Corporation
- b. any mechanic you choose
- c. your Buick dealer
- d. any Buick dealer

SAMPLE B: Student reads weekly news stories, then chooses the synonym for the underlined word. Student is directed to circle his choice.

1. It's a complex job to find chemicals to replace CFCs. (agreeable, difficult, sad)
2. An adult does not fit our usual image of a child of divorce. (custom, problem, mental picture)

7. Scrambled Sentences

The learner is given a sentence in which each word or group of words is out of sequence. The learner must rewrite the sentence as it pertains to related reading.

Complexity: Because Sample A asks the reader to sequence groups of words rather than single words, it is easier than Sample B.

SAMPLE A: The student reads a weekly news story, then is instructed to rewrite the following sentences correctly. The student may look back at the story.

1. affect / Studies show / and behavior / the changing seasons / our moods
2. more than others / the lives / control / The seasons / of some people
3. people / may need / to light / Scientists say / with indoor jobs / more exposure

SAMPLE B: Student reads a history lesson concerning trade unions. After reading, the student is given mixed-up sentences and instructed to write them correctly.

1. workers factory Many were immigrants. poor
2. laws wanted Gompers Sam help to people. working
3. belong labor unions. to Millions workers of

8. Jumbled Words

The learner is given vocabulary words in scrambled form. He must rewrite the words correctly based on the preceding reading assignment.

Complexity: The reader can draw clues from the context in Sample A to help him unscramble the words. In Sample B, the reader has no clues, only unsequenced letters.

SAMPLE A: Student reads a weekly news story, then completes the following activity. The student is instructed to unscramble each word in the list, then use the words to fill in the sentences at the right.

mawr 1. Studies say the South Pole was once a _____ region.

carnatAcit 2. Scientists discovered the remains of a huge bird in _________ .

roesh 3. The terror bird could run faster than a ______ .

SAMPLE B: Student reads about World War II and locates the Allied countries on a map. The student then unscrambles the names of the countries and practices correctly locating them on an unmarked map.

traGe nitaBir

denitU tasSet

craFen

asusiR

9. Answer and Question

The learner reads a passage, then completes an exercise wherein he must supply an appropriate question for an answer pertaining to the passage.

Complexity: In Sample A, the reader can write the question directly from the narrative, while in Sample B he must generate the language for the question.

SAMPLE A: Student reads a weekly news story, then is instructed to write a question for each answer.

1. that poverty is a problem in their country

   ____

2. about 20 percent of their citizens

   ____

SAMPLE B: Student reads and practices filling out health records and questionnaires. As a follow-up activity, he writes the question for each answer given.

1. Q: ____________________________

   A: I'm 5'11".

2. Q: ____________________________

   A: I weigh about 160 pounds.

3. Q: ____________________________

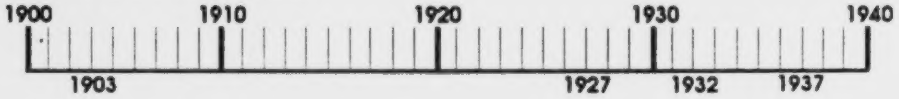
   A: I have never had allergies.

10. Sequencing by Time Line

The learner must estimate time in relation to events by locating events on a time line representation.

Complexity: The reader can find the answers for Sample A directly from the text. To complete Sample B, the reader must take information from one graphic form and convert it to fit into a different form.

SAMPLE A: Student reads history story of early aviation. He is instructed to look at the dates on the time line below and write the numbers **1, 2, 3, 4** next to the sentences to show correct order.



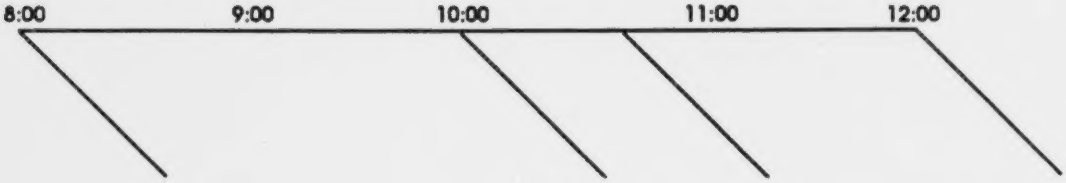
___ Amelia Earhart tried to fly around the world in 1937.

___ Charles Lindbergh flew alone from New York to Paris in 1927.

___ Amelia Earhart flew alone across the Atlantic Ocean in 1932.

___ The Wright brothers' airplane first flew in 1903.

SAMPLE B: Student reads work schedules for certain jobs in the service division of a company. He then labels a time line according to the schedules.



Service clerk and service technician report to work at 8:00 a.m. daily.

Customer service representative reports to work at 10:00 a.m. daily.

Service technician may take a break at 10:00 and the service clerk may take a break at 10:30 daily.

11. Sequencing by Strip Stories

Learner reads about a sequence of events, then places each sentence in the story in proper sequence by hand.

(Before class, for exercise Sample A, the tutor cuts a copy of the story into strips, with one complete sentence on each strip. For exercise Sample B, the tutor writes on strips of paper key sentences inferred from a reading passage.)

Complexity: Sample A requires the reader to place story strips in order using as a model the story he has just read. Sample B asks the reader to draw inferences from a reading selection and then place inferential statements in sequence.

SAMPLE A: The student reads a passage and is given each sentence in the passage on a strip of paper. He places the strips on the table in the proper order.

Brown hamburger and onions in a pan.

Add tomato sauce and water.

Add green beans, rice and corn.

Heat to simmer.

SAMPLE B: The student reads a passage and is given several key sentences inferred from the passage on strips of paper. Student manipulates strips into appropriate order.

To begin the repair, you need to put the car on jacks.

You must have the proper socket wrench to remove the part.

It is possible to rebuild the part if a new one isn't available.

To replace the part, you need new, unused bolts.

12. Write A Headline/Title

Learner reads a news story or reading passage, then writes several possible headlines or titles related to the piece. Like the editor's or author's headings, the possibilities should be of varying lengths while capturing the essence of the article or passage.

Complexity: Sample A provides main ideas to the reader. Sample B requires the reader to identify the main ideas in order to write good titles, write 5 titles, choose his favorite, and justify his choice in writing.

SAMPLE A: The student reads a weekly news story, then completes the follow-up exercise with these directions: Each statement below gives the main idea of a story from this week's paper. After each one, write the headline that belongs to the story.

1. Experts have drawn up a plan for better air safety in the U.S.

   ____

2. Rising prices have caused serious riots in cities of Venezuela.

   ____

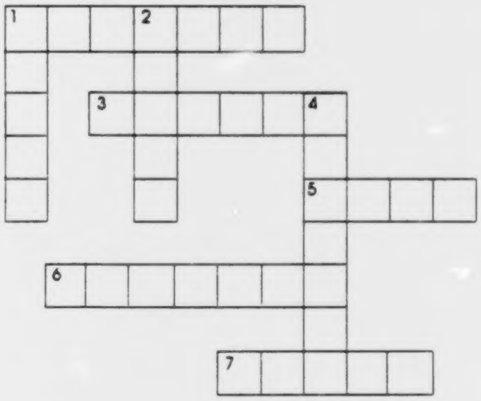
SAMPLE B: The student is given a reading passage or story with the title concealed. After reading, he is asked to write five possible titles for the story, choose a personal favorite, and tell why it's the best.

13. Crossword Puzzles

Learner completes crossword puzzles with words supplied or not supplied.

Complexity: The clues for the crossword come directly from the narrative in Sample A. Sample B does not include as much indexed help as Sample A.

SAMPLE A: Learner reads a newspaper story, then completes the puzzle looking back at the story for help.



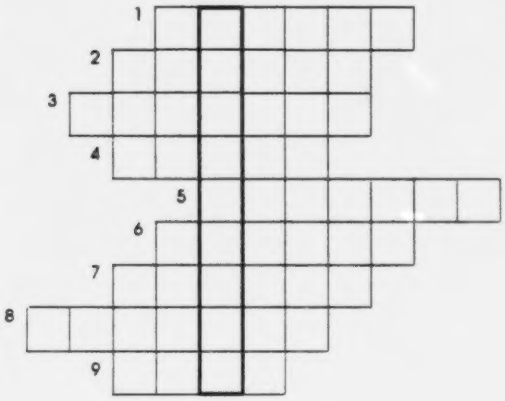
Across

1. A poisonous substance once used to make mirrors was _____ .
3. A _____ may or may not help you improve your self-image.
5. Some early mirrors were made by placing tin _____ sheets over plate glass.
6. Mirrors today are made by placing a solution of silver _____ on glass.
7. Human beings probably saw their first images in _____ .

Down

1. Polished _____ was used for mirrors in the Middle Ages.
2. Mirrors were used in ancient Greece, Rome, and _____ .
4. The word _____ means "to send back an image."

SAMPLE B: Student reads a news story, then completes the puzzle. He must choose words from the ones supplied, although one will not be used. When the puzzle is finished, the vertical block will answer the question: "What serious illness can result from a severe case of measles?"



cough
spread
hearing
months

danger
weak
measles
doctor

vaccine
rubella

1. Measles spots soon _____ over a person's body.
2. A word that means the same as "risk" is _____ .
3. The common nine-day measles is called _____ .
4. One early symptom of measles is a hacking _____ .
5. A severe case of _____ can be fatal.
6. A person at risk should check with a _____ about a vaccine.
7. People who were vaccinated before the age of 15 _____ are at risk.
8. A _____ is a substance given by injection to prevent disease.
9. Between 1956 and 1980 some people got vaccines that were too _____ to prevent measles.

14. Classification

Learner must group facts or ideas according to similarity or commonality.

Complexity: In Sample A, the reader only has to read, organize, and list. In contrast, Sample B requires the reader to make critical judgements about criteria for editorials and for news stories.

SAMPLE A: Student reads a short narrative description of a circus performance, including all the things there were to watch and experience. Then he is instructed to classify the information in the paragraph under the following headings:

Floor Acts

1. ______________________
2. ______________________
3. ______________________

Aerial Acts

4. ______________________
5. ______________________
6. ______________________

SAMPLE B: Student studies about news stories and editorials. As a follow-up activity, the student must decide if the following statements belong in a news story or in an editorial and circle the response.

1. Property taxes should not be the way to pay for schools.
   Editorial News Story
2. More freeways will bring more business to the downtown area.
   Editorial News Story
3. The city council voted 9-6 in favor of creating a city park.
   Editorial News Story

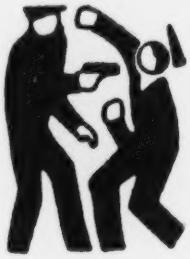
15. Write A Photo Caption/Cartoon Caption

Learner reads a passage which has a photo, an illustration, or a cartoon related to the reading. He writes the appropriate caption.

Complexity: Because photographs are less abstract than symbols, the Sample A task of captioning a photo is easier than writing a caption for a symbol in Sample B.

SAMPLE A: Student reads a narrative of the life and deeds of Martin Luther King, Jr. He writes the caption for the following photo:

SAMPLE B: Student reads a weekly news story concerning citizen groups which have organized to fight crime in large cities. He writes the caption for the following cartoon:



Sources:

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Building Real Life English Skills. Starkey and Penn.

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Reading for Tomorrow, Book 3. Beech and McCarthy.

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HANDOUTS FOR TUTORS

page

"Progress in Intermediate (5-8) Reading: Sample Texts" 164

"Progress in Intermediate (5-8) Reading: Diagram" 165

"The Fry Graph" 212

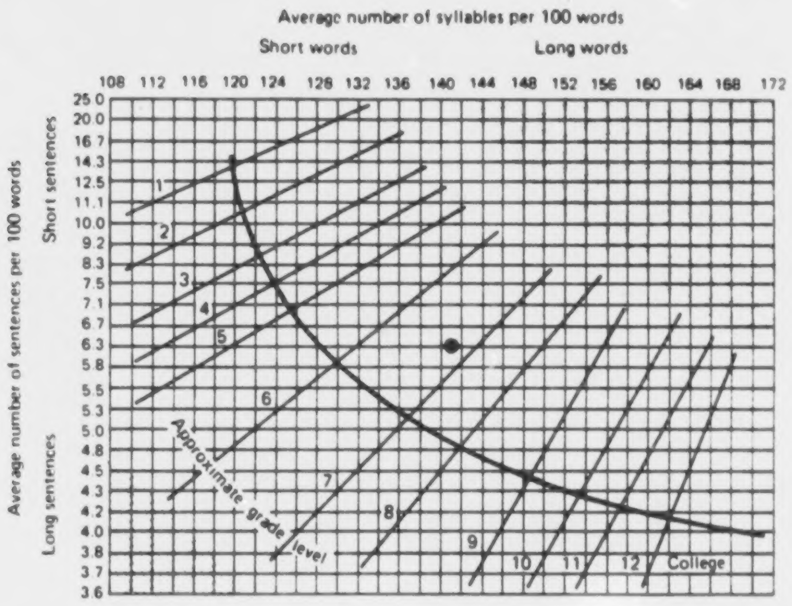
"Guidelines for Good Questioning"
and "Bloom's Taxonomy of Cognitive Skills" 213

"A Sampler of Choices for Training" (6 pages) 215

"Workshop Evaluation" 222

The Fry Graph
for estimating readability

by Edward Fry, Rutgers University Reading Center, New Brunswick, NJ



Expanded Directions for Working Readability Graph

1. Randomly select three (3) sample passages and count out 100 words each, beginning with the beginning of a sentence. Do count proper nouns, initializations and numerals.
2. Count the number of sentences in the hundred words, estimating length of the fraction of the last sentence to the nearest one-tenth.
3. Count the total number of syllables in the 100-word passage. If you don't have a hand counter available, an easy way is to simply put a mark above every syllable over each word, then when you get to the end of the passage, count the number of marks. Small calculators can also be used as counters by pushing numeral 1, then pushing the + sign for each word or syllable when counting.
4. On the graph, identify the point where the lines for average sentence length and average number of syllables intersect. The area where dot is plotted will give you the approximate grade level.
5. If a great deal of variability is found in syllable count or sentence count, putting more samples into the average is desirable.
6. A word is defined as a group of symbols with a space on either side; thus, **Joe**, **IRA**, **1945** and **&** are each one word.
7. A syllable is defined as a phonetic syllable. Generally, there are as many syllables as vowel *sounds*. For example, **stopped** is one syllable and **wanted** is two syllables. When counting syllables for numerals and initializations, count one syllable for each symbol. For example, **1940** is four syllables, **IRA** is three syllables, and **&** is one syllable.

—adapted from A Resource Book for Teaching Reading in the Content Areas Pauline V. Hodges 1980

GUIDELINES FOR GOOD QUESTIONING

1. Be precise; ambiguity will cause a wide variety of answers and confusion will be the result.
2. Ask questions often. Do not wait until test time.
3. Allow sufficient time for the student to respond before supplying the answer.
4. Respond to all answers in a positive manner, even if the answer is incorrect.
5. Correct wrong answers in a manner that will increase the student's confidence.
6. Encourage the students to ask questions of the teacher and of other students in the learning center or classroom.
7. Be sure your questions which are on the literal level are dependent on what is stated in the passage.
8. Make sure the questions regarding facts are relevant and not just trivia.
9. Phrase inferential and evaluative questions in such a way that "yes" or "no" would not be the correct answer.
10. Make evaluative questions relevant to the everyday life needs of your students.

DART: Developing Adult Reading in Texas North Texas State University 1977

BLOOM'S TAXONOMY OF COGNITIVE SKILLS

for creating questions to challenge higher thinking

EVALUATION—formation of value judgement based on criteria
Learner can: choose, evaluate, debate, decide

SYNTHESIS—combination of ideas into new, original thinking
Learner can: organize, predict, invent, imagine

ANALYSIS—separation of information into parts
Learner can: categorize, classify, separate, compare/contrast

APPLICATION—use of knowledge in new situations
Learner can: apply, practice, solve, use

COMPREHENSION—interpretation of information, finding meaning
Learner can: describe, explain, paraphrase, summarize

KNOWLEDGE—recall of information
Learner can: name, identify, tell, state

A SAMPLER OF CHOICES FOR TRAINING

(6 pages)

page

1. Vacuum Cleaner Repairs

realia 216

exercise 217

2. Help Wanted Ads

realia 218

exercise 219

3. T.V. Program Guide

realia 220

exercise 221

--activities designed by Kathleen Santopietro

Vacuum Cleaner Repairs

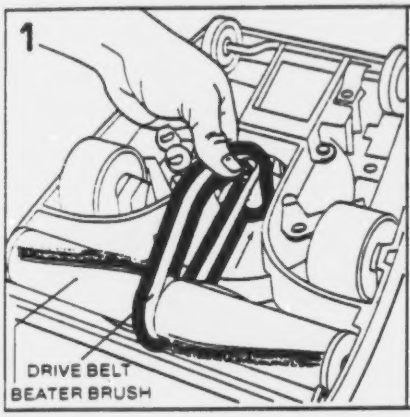
Vacuum Cleaner Repairs

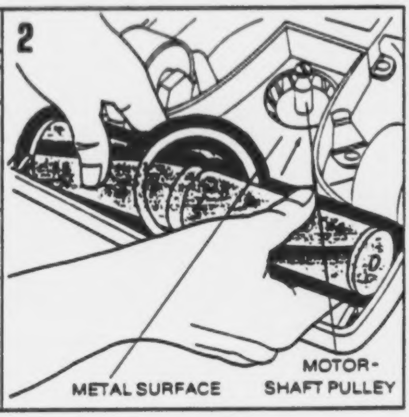
Most vacuum cleaners get a lot of abuse. They are hauled about mercilessly by their electric cords, to the cords' damage. They are allowed to swallow hairpins and buttons, which clog nozzles and hoses. They are used on newly shampooed—and still damp—rugs, and so pick up moist dirt that gets into motors. Yet, when a cleaner malfunctions, the problem is often easily solved.

The most common complaint is inadequate suction, which is generally the result of failure to empty or replace the dust bag. A nearly full bag reduces the air flow. If the bag is not the source of the trouble, a clogged hose may be. To check a hose for blockage, disconnect it, turn on the cleaner's motor, and place a hand over the air intake. If the pull on your hand is strong, the hose is the problem. To clear a hose, attach it to the cleaner's outlet port, take the machine outdoors and turn it on to blow out the debris. Pins and paper clips caught crosswise are almost impossible to dislodge—check for them by dropping a quarter through the hose. If blowing fails, you can carefully poke either a broom handle or a length of heavy plastic-coated wire through the cleaner's hose.

If clogging recurs frequently, you probably need a new hose, which is simple to install *(right)*. If neither dust bag nor hose is at fault, check the gaskets for holes or brittleness. Replace worn gaskets.

If the motor will not start, the cord may be faulty. To check or repair it, see pages 186-187. On an upright, the drive belt may stretch or beater-brush bristles may wear—replacing may be necessary *(below)*.



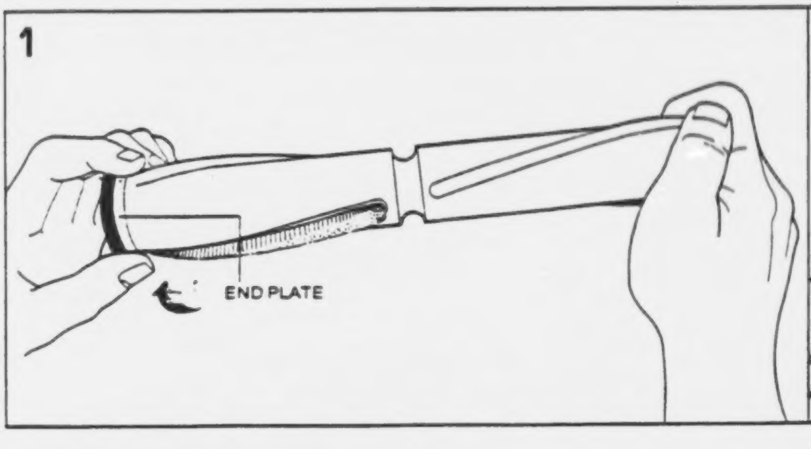


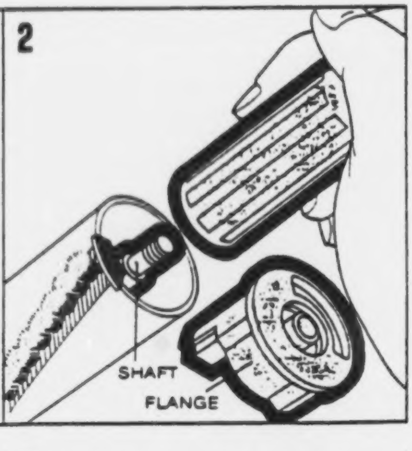
1 Removing a stretched drive belt

Lay the cleaner on the floor, bottom up. Remove the belt cover plate. Note whether the belt is stretched flat, or is twisted: a new one must go in the same way. Lift the belt from the motor-shaft pulley, remove the beater brush and slide the belt off.

2 Inserting a new drive belt

Place a new belt in the center groove of the beater brush; snap the brush into place. Remove bits of old rubber from the pulley and stretch the belt around it; align the side nearest the metal surface with the arrow on that surface. Replace the cover.





1 Taking apart a worn beater brush

Brushes of some beaters unscrew; others snap out of the nozzle cavity. A metal plate covers each end of the beater brush. Grasp the plates and twist them in opposite directions *(arrow)*. One of the metal plates will unscrew and come off.

2 Loosening the second end plate

At the end where the plate has unscrewed, use a screwdriver to pry off an inner metal flange. With the screwdriver's handle, tap the protruding end of a shaft housed in the beater-brush core. This releases the plate at the other end of the beater brush.

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Vacuum Cleaner Repairs

VOCABULARY DEVELOPMENT
CONTEXT CLUES

Name ______________________________ Date ________________

Vacuum Cleaner Repairs/Changing Belts

Most vacuum cleaners get a lot of ____1____ bad treatment . They are __2__ carried around by their cords. They are run over hairpins, buttons, pins and paper clips that can __3__ stop up the hose. When a vacuum ____4____ doesn't work it can be easily __5__ fixed .

The problem may be ___6___ not enough suction. It can be caused by a ____7____ overflowing dust bag or it can be a ___8___ clogged hose.

One simple repair is to replace a drive belt. First, ___9___ take off the belt ____10____ protection plate, __11__ raise the old belt from the pulley. Lift the beater brush. Then, slide the old belt off the brush, then __12__ put a new belt in the center ____13____ indentation of the beater brush. ___14___ Line up the beater brush with the arrows and snap it back into place. __15__ Pull the belt back over the pulley.

Put the cover plate back and try the new belt.

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ____________
7. ____________
8. ____________
9. ____________
10. ____________
11. ____________
12. ____________
13. ____________
14. ____________
15. ____________

A. align
B. clog
C. stretch
D. hauled
E. full
F. groove
G. place
H. remove
I. malfunctions
J. blocked
K. lift
L. repaired
M. cover
N. inadequate
O. abuse

Help Wanted — General 52

CUTTING DEPARTMENT of men's neckware manufacturer seeks individual to spread and inspect fabric. Must demonstrate ability to maintain accurate work and fast pace. F/T, $4.00 per hour with excellent benefits. Apply at:

FERRELL REED LTD.,
5571 Arapahoe, Boulder.

DATA ENTRY CLERK Must be able to type 60 wpm accurately. Fast paced office has excellent working conditions and benefits. Call Debbie 776 2711.

DATA ENTRY CLERK (Clerk I) to work for Boulder County's Finance Division. Requires HS Grad and one year of general clerical experience including data entry, microfilming & clerical accounting. $1071/mo. Apply by 1/25 to Boulder County Personnel, P O Box 471, Boulder, Co. 80306 EOE. Boulder County Offices will be closed Monday, January 16th in observance of Martin Luther King's Birthday.

DIST. MANAGER

Person to supervise others in this area... Salary Comm could total $40,000 first year no exp necessary, no age limit. Selected person flown to Dist. Office for orientation. Need $2,900 (refundable) deposit to cover supplies. For details call:

TOM KELLY
1-800 282-1799

DJ EVERETT IS accepting applications for employment for both part time and full time. Offer good benefits, health, dental insurance, paid vacations. Clientele preferred, but not necessary. Apply in person, 637 Terry St. Call for appt. 776 3050.

DRAFTSPERSON Boulder County Public Works Department has 3 temporary openings for draftspersons to perform skilled manual architectural drafting work on the Boulder County Justice Center remodel project. Requires HS GRAD or equivalent and experience in architectural drafting and detailing of commercial remodeling projects under the guidance of licensed architect. CAD experience is necessary for one of the positions. Salary commensurate with experience. Apply by 1/24 to Boulder County Personnel, P.O Box 471, Boulder, Co 80306 EOE. Boulder County offices will be closed Monday, January 16th in observance of Martin Luther King's Birthday

DRIVER, part time. Transport and assist elderly and disabled. Must have good driver's record and significant driving experience. Special populations experience a plus. Must apply in person with current motor vehicle record to 1630 63rd St., Suite 1, Boulder, CO

Help Wanted — General 52

DRIVER'S HELPER

Browning Ferris Industries, one of the nation's largest waste disposal companies, is seeking qualified helpers for its residential route system. Must be 21 years of age, have a Colorado Class A or B license with a clean driving record and pass a company physical. Company offers excellent pay, fully paid benefits package and job security. Apply in person, 5590 E. 55th Ave., Commerce City and bring a current MVR.

DRY CLEANER needs experienced presser. Call 449 8802, Boulder.

DRYWALLERS NEEDED, experienced only. Call 772 0406 or 772-2496.

EARN MONEY reading books!
$30,00/yr income potential.
Details. (1) 805 687 6000 Ext. Y 9626.

ELECTRICAL PROTOTYPE ASSEMBLER. Assemble electrical systems using engineering drawings, build control panels, route wiring, build cables, custom wire main frames. Knowledge of 3-phase power wiring is a plus. This is a unique position requiring a multi talented person dedicated to producing high quality custom electrical control systems. Please send resume or apply to Vac-Tec Systems, 6101 Lookout Road, Boulder 80301.

ELECTRICIAN HELPER. Experience preferred. 652-2019.

ELECTRONIC WIRER

Responsibilities will include wiring cables, making harnesses and accessories, good soldering skills necessary, ability to read blueprints a plus. **Apply at Particle Measuring Systems, 1855 South 57th Court, Boulder, Co. 80301. Attention Personnel, EOE.**

EXECUTIVE RIGHT ARM

$18K to start. **FEE PAID**, medical and dental, Word Perfect, shorthand or speed writing a must. Call for immediate appointment. **EXPRESS PERSONNEL, 772-7201. #9368.**

EXECUTIVE SECRETARY

$18,000. 90 day review. **NO FEE TO APPLICANT** Insurance includes dental, life disability, retirement and free course work. Excellent opportunity. Company anxious to hire.
EXPRESS PERSONNEL 772-7201. #9368.

EXECUTIVE SECRETARY/RECEPTIONIST. Local firm needs executive secretary with professional appearance to handle mail, set up and maintain filing system, work switchboard, compose memos and letters without assistance. Legal experience preferred. Excellent spelling, proofing, typing, composition, business English skills. High attention to detail, logic and reasoning abilities, accurate typing at 65 wpm, familiar with Word Perfect and Lotus. Respond to Box 268 c/o Times Call.

Help Wanted — General 52

EXECUTIVE SECRETARY $20,000 $24,000/yr. **NO FEE TO APPLICANT** Residential construction background required! Strong skills include accounting. **EXPRESS SERVICES 772-7201.**

EXPERIENCED BARTENDER

Wanted for night shift. Interview between 1:00pm 3:00pm in person, or call 772 5020, **CHINA GARDENS.**

- **FABRIC SPREADERS/CUTTERS**
- **ORDER PULLERS**
- **INSPECTORS**
- **TEMP. DATA ENTRY CLERKS**

National men's neckwear manufacturer has immediate FT openings. Starting wage $4.00/hr. Some positions have good earning potential with piece rate. Others are hourly and receive regularly scheduled reviews. Benefits include health, dental, and life insurance; 2 weeks vacation; sick leave; and pleasant work environment. Apply at:

Ferrell Reed, Ltd.
5571 Arapahoe, Boulder
449-6610

FANTASTIC SAM'S, Longmont, under new management, needs hair stylists. Guaranteed hourly wage. No clientele needed. Apply 800 S. Hover #36, next to Walmart. 776 5118.

FOOD SERVICE

Marriott Corp. has full time cafeteria positions in Northern Boulder for a bookkeeper, kitchen supervisor, dishwashers, lead cook, servers, lead salad. No weekends, good benefits. Call 530 1471, 1 3pm. Mon. Fri. only. EOE.

FULL TIME Police Patrol position in Estes Park. Must be 21 years of age, have a high school diploma or GED, certified or Colorado certifiable. Call for application at 586 4465. Must submit application, resume & handwritten cover letter by Feb. 1, 1989.

HAIR DRESSERS

for busy salon, guaranteed 40 hours per week, salary plus commission. Apply at Great Expectations. 678 8611.

HAIR STYLISTS

Part time evenings and weekends; guaranteed salary; advancement opportunities; free, continuous, advanced education. Fantastic Sam's in Lafayette, ask for Alberta, 665 8348.

HIRING PART TIME dish washers. Hours flexible, nights & wknds. Springer's, 1805 Industrial Circle, Longmont

HOMEMAKERS

Part Time Job, Full Time Rewards. Professional home cleaning. We train. Weekly pay. Need car. **Call Merry Maids Professional Home Cleaning** 1 530 7085 or 678 8311

HOSTESS APPLICATIONS are now being accepted at **PIONEER PIES**. Applicants must be neat in appearance and personable. Previous cash register experience a plus. Apply in person, 2100 N. Main

Help Wanted — General 52

HOUSECLEANING $6.00 PER HR.

Vail area. Will train. Free transportation up and back, free lodging. 678 5319

IF YOU are artistic, crafty or like to sew **AND** make money, call 667 1168.

I LOST 50 lbs., inches, & cellulite, gained health, energy. No diet/exercise. 772 6003.

INSURANCE CLIENT SERVICE REP

$12,00 $14,400. 90 day review. **NO FEE TO APPLICANT** Insurance includes medical and retirement, people contact, variety. **EXPRESS PERSONNEL, 772-7201. #9284**

INSURANCE CLIENT SERVICE REP

$12,00 $14,400. 90 day review. **NO FEE TO APPLICANT**. Insurance includes medical and retirement, people contact, variety. **EXPRESS PERSONNEL, 772-7201. #9284**

INTERNATIONAL COMPANY seeks compensated volunteer to work locally with foreign exchange students from 19 countries. Excellent training and travel benefits. Hosting opportunities available. **ASPECT FOUNDATION 800 433 4678.**

INTERVENTION SPECIALIST. Part time position to provide substance abuse education, assessment, treatment, referral in high school. Requires master's, 2 years therapist experience with teens. Apply Boulder County Health Dept., Personnel, 3450 Broadway, Boulder. EOE

JOB CORP

Job training for youths 16-21 years old. Get a GED, H.S. Diploma, and learn job skills. Live away from home. Call David Hoon, 1-620-4528 for appt. in Longmont.

JR. ACCOUNTANT. $15,300—$19,200. **NO FEE TO APPLICANT.** Excellent benefits, HMO. Established company. EOE. **EXPRESS PERSONNEL 772-7201. #9364**

LABOR

Enjoy Flexibility

Work Available
Long and Short Term
Women—Men
Car & Phone Necessary

TOPS*

3000 Pearl St., #200
Boulder

or 20 21st Ave., #110
Longmont

LADY ½ DAY Office & general duties

HERB JOHNS TOOL

711 1st Ave., Longmont
772-8262

Help Wanted — General 52

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

LITE INDUSTRIAL WORKERS needed for a variety of temporary positions throughout Boulder County. All shifts. Weekly pay and benefits. **NO FEE** Call 772 7201

EXPRESS TEMPORARY SERVICE

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

LOOKING FOR right person to fit into small company crew. Must be dependable & capable worker for product packing & general plant work. 30 35 hrs. $4.25/hr. Madhava Honey. 823 5166.

LOVING DAYCARE NEEDED, part time, for 5 yr. old and 8 yr. old in Sanborn area home. Non smoker. 772 1727.

MACHINISTS

Machinists— 3 5 years job shop experieence. Must have own tools.
CNC Machinists— Horizontal Mill with Fanvc 11 M, Okuma Turning with OSP 3000, Agie Wire EDM. Must have own tools.
Drug and alcohol test. Call 651 0550 ext 273 or send resume to Engineering Measurements Company, 600 Diagonal Hwy, Longmont, CO. EOE

MANUFACTURING FIRM seeks an individual experienced in raw material inspection to fill a temporary position with potential for permanent status. Position entails dimensional inspection of raw materials as well as equipment calibration and maintenance of associated records. Ability to use standard inspection equipment such as hand tools and a surface plate is required. Familiarity with government regulations and standards is desirable. Must be able to adhere to written procedures, read blueprints and accurately document inspection results. Interested candidates mail resume to Box 267, c/o Times Call, P.O. Box 299, Longmont, CO 80502.

Manufacturing firm is seeking people to fill the following positions:

ACCOUNTS PAYABLE CLERK Duties to include vouchering to payment and aging detail. Computer experience a must. Three or more years experience. Non smoker preferred. Possible cross training

RECEPTIONIST Personable, detail oriented person with experience in operating a busy PBX phone system, greeting the public and limited secretarial skills including working knowledge of computers with "WordPerfect" software and typing skills at 50 WPM.

Send resume or apply in person. Colorado Systems, 800 South Taft Ave., Loveland CO 80537. **NO PHONE CALLS PLEASE** EOE.

MECHANICAL ASSEMBLER

full time position to perform mechanical assembly of electro optical instruments some related experience desired. **Apply at Particle Measuring Systems, 1855 South 57th Court, Boulder, Co. 80301. Attention Personnel, EOE.**

Help Wanted Ads

Recalling Datails
Drawing Conclusions
Following Directions
Vocabulary Development

Name ______________________________
last first

SS# ______________________________

1. What is the date of this paper?
2. Find the FULL TIME Police Patrol position.
   Where is this job? What are the job requirements?
3. Find the JOB CORP ad.
   Should you go in for an appointment?
4. How many jobs dealing with electronic assembly are there?
5. Can you call about the HIRING PART TIME dishwasher job?
6. What jobs would you apply for?
   If you were qualified for any of these jobs, which one would you choose? Why?
7. Write the words for these abbreviations.

   exp. ______________________________
   Mon. ______________________________
   no. ______________________________
   EOE ______________________________
   appt. ______________________________
   st. ______________________________
   WPM ______________________________
   $4.00/hr ______________________________
   dist. ______________________________
   wknds. ______________________________

8. Write a help wanted ad that describes a job you would like and are qualified for. Give the job title, requirements, rate of pay, benefits, phone number and application process.

9. Write a help wanted ad for the IDEAL JOB. Use your imagination. Write about any job that sounds great to you.

T.V. Program Guide

MONDAY EVENING JANUARY 16, 1989

	5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30
2 KWGN	Diff'rent Strokes "Dreams"	Three's Company "Doctor in the House"	Magnum, P.I. "Flashback" Magnum slips into a time warp while trying to clear a union leader of a murder charge.		Living the Dream: A Tribute to Dr. Martin Luther King Jr.				News	INN News	Tales From the Darkside	Hill Street Blues "Nutcracker Suite"
KCNC	News		NBC News	News	ALF "Fight Back" (In Stereo)	Hogan Family "Strangers on a Train" (In Stereo)	Movie "The Cover Girl and the Cop" (1989, Comedy) Dinah Manoff, Julia Duffy Premiere. An uneasy alliance develops between a glamorous murder witness and the police officer assigned to guard her. (In Stereo)				News	Tonight Show (In Stereo)
6 KRMA	Sesame Street Cont'd	Nightly Business Report	MacNeil/Lehrer Newshour		Big Bird in Japan Big Bird and Barkley visit Japan, learning about Japanese food, customs and language. (In Stereo)		Masterpiece Theatre "A Very British Coup" Perkins' term is rocked by scandals which pale in comparison with the Prime Minister's demand that America abandon its British bases. (Part 2 of 2)				Many Wives of Patrick "Internal Dispute"	Bill Moyers' World of Ideas "Choosing Life or Death" (R)
7 KMGH	News		CBS News (In Stereo)	Inside Edition	Newhart (In Stereo)	Kate & Allie (In Stereo)	Murphy Brown (In Stereo)	Designing Women (In Stereo)	The Judds: Across the Heartland (In Stereo)		News	Cheers
9 KUSA	News		ABC News	Denver Huddle	Movie "The Ryan White Story" (1989, Drama) Judith Light, Lukas Haas. Premiere. A fact-based account of a Kokomo, Ind., teen-ager's battle against AIDS and the hostility and ignorance of some local residents.				(Off Air)	Nightline	News	USA Today "The Television Show"
KBDI	Square One Television (R)	3-2-1 Contact "Australia: Platypus and Echidnas" (R)	Wild America A profile of the wild mink.	This Old House (R)	The Mind "The Violent Mind" Science's relationship to the law in determining an accused criminal's mental state. (Part 9 of 9)			Fire in the East: Portrait of Robert Frank	Adam Smith's Money World "College Costs"	Presente "Bitter Harvest"	China "Beijing: The Old and the New"	EastEnders
KTVD	A-Team "Harder Than It Looks" A wealthy man hires the A-Team to free his kidnapped daughter.		Kate & Allie	All in the Family "Cousin Maude's Visit"	The Boy King A dramatization of Martin Luther King Jr.'s boyhood in Atlanta. Howard Rollins stars.		Toppin'		Hawaii Five-0 A deported mobster fleeing a Corsican exile tries to get his hands on a cache of $5 million.		Benny Hill	[illegible]
KDVR	Gimme a Break! "Joey's Here"	Webster "Witchbusters"	Family Ties "Working At It"	Newhart "Replaceable You"	Movie ★ "The Devonsville Terror" (1981, Horror) Suzanna Love, Robert Walker. A modern day witch wreaks destruction and terror in a small town to seek revenge for the deaths of her ancestors.				Simon & Simon A.J. and Rick search for a hard edged detective who disappears after hearing from an old flame		Night Court "Billie and the Cat"	Quincy "Requiem for the Living"
ESPN	SportsCenter	College Basketball Syracuse at Connecticut (Live)					College Basketball Ohio State at Michigan (Live)			SportsCenter	NFL Theatre Focus on football (R)	
AMC	Movie ★★★½ "Claudia" (1943, Comedy-Drama) Dorothy McGuire, Robert Young. With the help of a tolerant husband, an incredibly naive young bride struggles with the responsibilities of married life. McGuire's screen debut.				Movie ★★★ "Road House" (1948, Mystery) Ida Lupino, Cornel Wilde. A showman becomes mixed up with murder as a result of his involvement in a strange triangle				Movie ★★★½ "Claudia" (1943, Comedy-Drama) Dorothy McGuire, Robert Young. With the help of a tolerant husband, an incredibly naive young bride struggles with the responsibilities of married life. McGuire's screen debut			
NICK	Inspector Gadget	Looney Tunes	Mister Ed Wilbur runs into trouble with a beautiful woman.	Patty Duke Show	My Three Sons	Donna Reed "Return of Mark"	Best of Saturday Night Live	SCTV	Rowan & Martin's Laugh-In	Car 54, Where Are You? "I Hate Captain Block"	Make Room for Daddy	Mister Ed Wilbur runs into trouble with a beautiful woman
USA	Miami Vice		Murder, She Wrote		WWF Prime Time Wrestling				Miami Vice		Dragnet	Edge of Night
WGN	Cheers "2 Good 2 Be 4 Real"	Night Court "Rabbi"	Living the Dream: A Tribute to Dr. Martin Luther King Jr.				News	INN News	Honeymooners "Songs and Witty Sayings"	Hill Street Blues "Fuchs Me? Fuchs You!"		Movie "Don't Look"
WTBS	Andy Griffith "Mountain Wedding"	Sanford and Son "Superflyer"	Movie ★★½ "Blood & Orchids" (1986, Drama) (Part 1 of 2) Kris Kristofferson. 1930s Hawaii is the setting for this account of police detective Curt Maddox's investigation into the assault of a socialite's daughter. Based on Norman Katkov's novel.				Movie ★★½ "Blood & Orchids" (1986, Drama) (Part 2 of 2) Kris Kristofferson. Despite Doris Ashley's efforts to stop his investigation, Maddox continues his quest to prove the innocence of the four Hawaiian youths accused of assaulting Ashley's daughter.				Movie ★★★½ "Lady Sings the Blues" (1972, Biography) Diana Ross, Billy Dee Williams.	
BRAV	(Off Air)		Movie ★★★ "A.K." A behind the scenes portrait of the legendary Japanese director Akira Kurosawa, filmed in 1984 while he was working on the award winning "Ran," his most recent film. 'NR'			Daphne Laureola			Movie ★★★★ "Ran" (1985, Drama) Tatsuya Nakadai. Akira Kurosawa's Oscar-winning adaptation of Shakespeare's King Lear focuses on the children of a 16th-century Japanese warlord and their bloody battle for his empty throne. 'R'			
DIS	Tales of the Mouse Hockey League	Donald Duck Presents	Kids Incorporated "Kahuna Kid"	Edison Twins "Tarantula Blues." (In Stereo)	Peter and the Wolf and Other Tales			Mouseterpiece Theater	Born Free After a few goats are found killed, the villagers are quick to place the blame on Elsa. Guest star: Janet Young.		Movie ★★★ "Western Union" The building of the first transcontinental telegraph wires causes conflicts to develop.	
HBO	Movie: "Biggles — Adventures in Time" (1986) Cont'd	Encyclopedia Featured: roller skates. (In Stereo)	Movie ★★★½ "Hope and Glory" (1987, Comedy-Drama) Sarah Miles, David Hayman. John Boorman's acclaimed, autobiographical account of life in England during World War II as seen through the eyes of a young boy. 'PG-13'				1st & Ten: The Bulls Mean Business (In Stereo)	1st & Ten: The Bulls Mean Business (In Stereo)	Movie ★★ "A Return to Salem's Lot" (1987) Michael Moriarty. An anthropologist and his son take on the blood sucking residents of a deceptively bucolic New England village. 'R'			Movie ★½ "Private Investigations" (1987, Drama) 'R'
MAX	Movie: ★★★ "War of the Worlds" (1953, Science Fiction) Gene Barry, Ann Robinson. 'G' Cont'd		Movie ★★★★ "Close Encounters of the Third Kind" (1977) Richard Dreyfuss. Steven Spielberg's Oscar-winning story of an Indiana power company lineman whose growing obsession with a UFO sighting leads him to Wyoming in search of answers. 'PG'				Movie ★★★★ "The Big Chill" (1983, Comedy-Drama) Tom Berenger, Glenn Close. A group of college friends gather for a funeral and ponder how their lives and ideals have changed since the 1960s. 'R'				Movie ★★★ "Wall Street" (1987, Drama) Michael Douglas, Charlie Sheen. (In Stereo) 'R'	
PLAY	(Off Air)		Private Party Jokes III	Girls of Europe II	Liddy/Leary: Face to Face	Playboy Late Night		Movie "A Clockwork Orange" A teen age criminal in the England of the not too-distant future undergoes an experimental procedure designed to rid him of violent and deviant impulses. Directed by Stanley Kubrick.				
SHOW	Movie ★★★½ "The Producers" (1967, Comedy) Zero Mostel, Gene Wilder. Cont'd		Movie ★★½ "Tough Guys" (1986, Comedy) Burt Lancaster, Kirk Douglas. Unable to readjust to life on the outside after 30 years behind bars, two small time criminals return to the line of work they know best – robbery. (In Stereo) 'PG'				Movie "Perry Mason Returns" (1985) When his former secretary is accused of murdering a wealthy businessman, appellate court judge Perry Mason resigns his post to come to her defense.			Movie ★½ "Trick or Treat" (1986, Horror) Marc Price, Tony Fields. Playing his recently deceased idol's final album backward has a strange effect on the life of a put-upon heavy metal fan. 'R'		
TMC	Movie ★★★½ "Charade" (1963) Cary Grant. Cont'd	Short Film Showcase	Movie ★★★ "Wall Street" (1987, Drama) Michael Douglas, Charlie Sheen. Oliver Stone's chronicle of the rise and fall of an ambitious stockbroker and his involvement with a ruthless corporate raider. Douglas won an Oscar. (In Stereo) 'R'				Movie ★★★½ "Fatal Attraction" (1987, Suspense) Michael Douglas. Adrian Lyne's controversial story of a happily married corporate lawyer whose weekend of passion with a seductive but unstable woman threatens to destroy his life. (In Stereo) 'R'				Movie ★★★ "She's Gotta Have It" (1986, Comedy) Tracy Camila Johns, Tommy Redmond Hicks. 'R'	

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T.V. Program Guide

RECALLING DETAILS
SCANNING
DRAWING CONCLUSIONS
SUMMARIZING

Name ______________________

Date ______________________

1. What's the date of this schedule?
2. Does this schedule begin at 5:00 a.m.?
3. What movie is on channel 9 at 7:00?
4. What movie is on channel 4 at 8:00?
5. What can you watch at 6:00? Which one do you chose?
6. Find "Big Bird in Japan" on channel at 8:00.
   Will you see the whole story tonight?
7. Find "A Very British Cop" on channel 6 at 8:00. Will you see the whole story tonight?
8. What's your favorite program on Monday nights? Why?
9. Fill in this Monday night schedule with your choices. You can make up new programs or use your favorties.

	TIME				
CHANNEL					

10. Write the name of a program you watched this week. Summarize the story or content in two or three sentences.

Workshop Evaluation

Trainer's name ______________________________ Date __________
Location of training ______________________________
Participant (check one) ___ Teacher ___ Administrator ___ Aide ___ Volunteer
Number of years' experience in adult education ___ Specify: __________________

Part A

Directions: Circle the response in each category which best expresses your reaction.

1. The organization and structure of the workshop were clear and easy to follow.

   Yes, definitely   Pretty much   Not really   Absolutely not

2. There was a lot of practical, usable information presented in this workshop.

   Yes, definitely   Pretty much   Not really   Absolutely not

3. The trainer was focused and enthusiastic in presenting the content of the workshop.

   Yes, definitely   Pretty much   Not really   Absolutely not

4. Overall, I thought the quality of the presentation was...

   Excellent   Good   Fair   Poor

Part B

Directions: Complete the following thoughts.

1. I liked the presentation because...

   ____
   ____
   ____

2. I thought the presentation could have been improved by...

   ____
   ____
   ____

3. I want someone to know...

   ____
   ____
   ____

THANKS FOR COMING!

—designed by Ardith Loustalet Simons

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"Focus on News for You," the teacher's guide and exercise sheet accompanying "News for You." Syracuse NY: New Readers Press. (Publishing Division, Laubach Literacy International) Ordering and information: 800-448-8878

Chapter 7

Tutor Training Workshop

TEACHING WRITING AS A PROCESS

based on a workshop
developed and presented by
Betty Kuehner

PURPOSES:

To demonstrate writing as a form of expression
available to all language users
and
to practice writing in a naturally-sequenced process

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Teaching Writing as a Process

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III. (Optional) Videotape Presentation 238
IV. The Writing Process 239
V. Experiencing Writing as a Process 242
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GLOSSARY

brainstorming: a prewriting technique; listing all the ideas that come to mind relating to a given topic. (Described in handout 2, "A Plethora of Prewriting.")

clustering: a prewriting technique; a method of organizing visually the ideas generated by brainstorming; an alternative to listing. (Described in handout 2, "A Plethora of Prewriting.")

drafting: the second step in the writing process; putting organized ideas into conventional written form.

freewriting: a prewriting technique; writing continuously for a specified period of time. (Described in handout 2, "A Plethora of Prewriting" and handout 3, "Freewriting.")

interviewing: a form of the prewriting technique of questioning; asking the writer a series of questions designed to reveal his ideas or feelings about a subject. (Interviewing is described in handout 2, "A Plethora of Prewriting," and handout 4, "Interviewing Your Peers.")

Language Experience Approach: student-centered teaching which uses the student's own language as a basis for instructional material and exercises. (The Language Experience Approach is described in Chapter 5.)

plethora: a great abundance.

recursive: (of the writing process) repeatable in part or in whole, as needed.

responding: a part of sharing; the reader provides feedback to the writer.

revision: the step in the writing process following drafting; making changes in response to feedback.

sharing: the fourth step in the writing process; an audience hears or reads the writer's composition and responds.

showing: a responding technique; the reader uses metaphor to describe how she felt or what she thought of as she read the writer's composition.

summarizing: a responding technique; the reader puts in her own words her understanding of the writer's main points.

telling: a responding technique; the reader says what she found most striking or memorable in the writer's composition.

underlining: a responding technique; the reader draws a line under parts of the writer's composition that she found particularly impressive.

writer's block: an experienced writer's inability to effectively generate, organize or draft subject material.

MATERIALS CHECKLIST

black waterbase markers and optional colors for flipcharts

pencils and paper for participants

overhead projector

a VCR and TV if you are presenting Section III video,
The Process of Writing: What Works for Teachers and Students.
See Bibliography, page 267.

prepared flipcharts (2)

1. "Writing Is Easy"
2. "Never Ask a Student"

group response flipcharts (3)

1. "Writing Cluster"
2. "Three Misconceptions about Writing"
3. "Review"

transparencies (6)

1. "Writing as a Process"
2. Trainer's Sample of Freewriting
3. "Responding to Writing Worksheet" (handout 5)
4. "Student Writing Sample" (handout 7)
5. Trainer's Sample of "Responding to Writing Worksheet" (handout 5)
6. Trainer's Response on a copy of "Student Writing Sample" (handout 7)

handouts (12)

1. "Writing as a Process"
2. "A Plethora of Prewriting Activities"
3. "Freewriting"
4. "Interviewing Your Peers"
5. "Responding to Writing Worksheet"
6. "Reacting to a Piece of Writing"

Note to Trainer:

Make 2 copies of handout 6 for each participant.

7. "Student Writing Sample"
8. "Bibliography"

Handouts 9-12 are additional teaching helps you may wish to give your participants at the workshop's conclusion.

9. "Learning through Response"
10. "Writing Techniques"
11. "Simple Writing Activities"
12. "More Ideas for Writing"

PREPARATION

You Will Need to Make

- **2 prepared flipcharts**
- **3 group response flipcharts**
- **6 transparencies**
- **copies of 12 handouts** (Handouts 9-12 are optional.)

Make sure your workshop is provided with an overhead projector and sufficient cord to reach an electrical outlet.

Generate your own example of freewriting to share with participants. Review Section IV, "The Writing Process," and handout 3, "Freewriting." Your example of Freewriting will be displayed as transparency 2.

Write your responses to handout 7, "Student Writing Sample" on a copy of "Responding to Writing Worksheet," handout 5. Your filled-in copy of handout 5 will be displayed as transparency 5.

> *Note to trainer:*
>
> A copy of handout 5 completed by the workshop's originator is provided on page 256 in the Appendix, for you to examine. It is not meant as a substitute for your own written responses, which you will share with your workshop participants.

Make a transparency of your completed handout 5.

Underline "good bits" on a copy of handout 7.

Make transparency 6 from your completed handout 7.

Transparencies 1, 3, 4, 5, and 6 are made from copies of handouts. Transparency 2 is created by you, the trainer.

transparencies made from handouts
See Appendix, page 247.

1. "Writing as a Process" (handout 1)
3. "Student Writing Sample" (handout 7)
4. "Responding to Writing Worksheet" (handout 5)
5. Trainer's Sample of "Responding to Writing Worksheet" (handout 5)
6. Trainer's Response on "Student Writing Sample" (handout 7)

transparency to be created by you

2. Trainer's Sample of Freewriting

IF YOU ARE PRESENTING SECTION III

Watch the videotape presentation, The Process of Writing: What Works for Students and Teachers. Take notes for your Section III introductory and follow-up discussions.

Make sure you have a VCR and a TV in good working order, and sufficient cord to reach an electrical outlet.

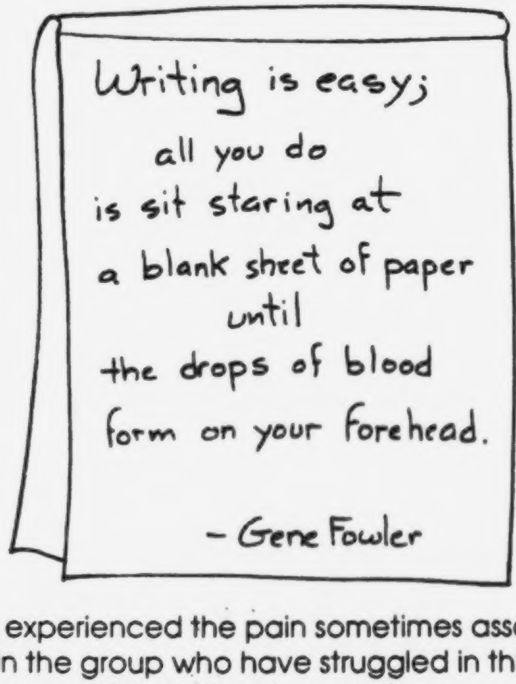
TEACHING WRITING AS A PROCESS

> **"I never do the same thing twice."**
>
> — Betty Kuehner

I. INTRODUCTION

"WRITING IS EASY"

The quotation on prepared flipchart 1, "Writing Is Easy," appealed to the workshop's originator because it humorously expresses an aspect of her own and many others' writing experience. Turn to prepared flipchart 1, or present a different reflection on writing to open your workshop. If you choose this one, tell your participants that a writer by the name of Gene Fowler was once quoted as saying:



Writing is easy;
all you do
is sit staring at
a blank sheet of paper
until
the drops of blood
form on your forehead.

– Gene Fowler

prepared flipchart 1, "Writing Is Easy"

Almost everyone has experienced the pain sometimes associated with writing. Acknowledge those in the group who have struggled in this way. Tell participants that the purpose of this workshop is to help us *rediscover writing* and *demystify the process of writing.*

PERSONAL INTRODUCTION

Introduce yourself, your personal experience with writing, and your personal motivation for presenting this material at this time.

> *Note to Trainer:*
>
> A personal anecdote is always a good warm-up to build rapport with your audience.

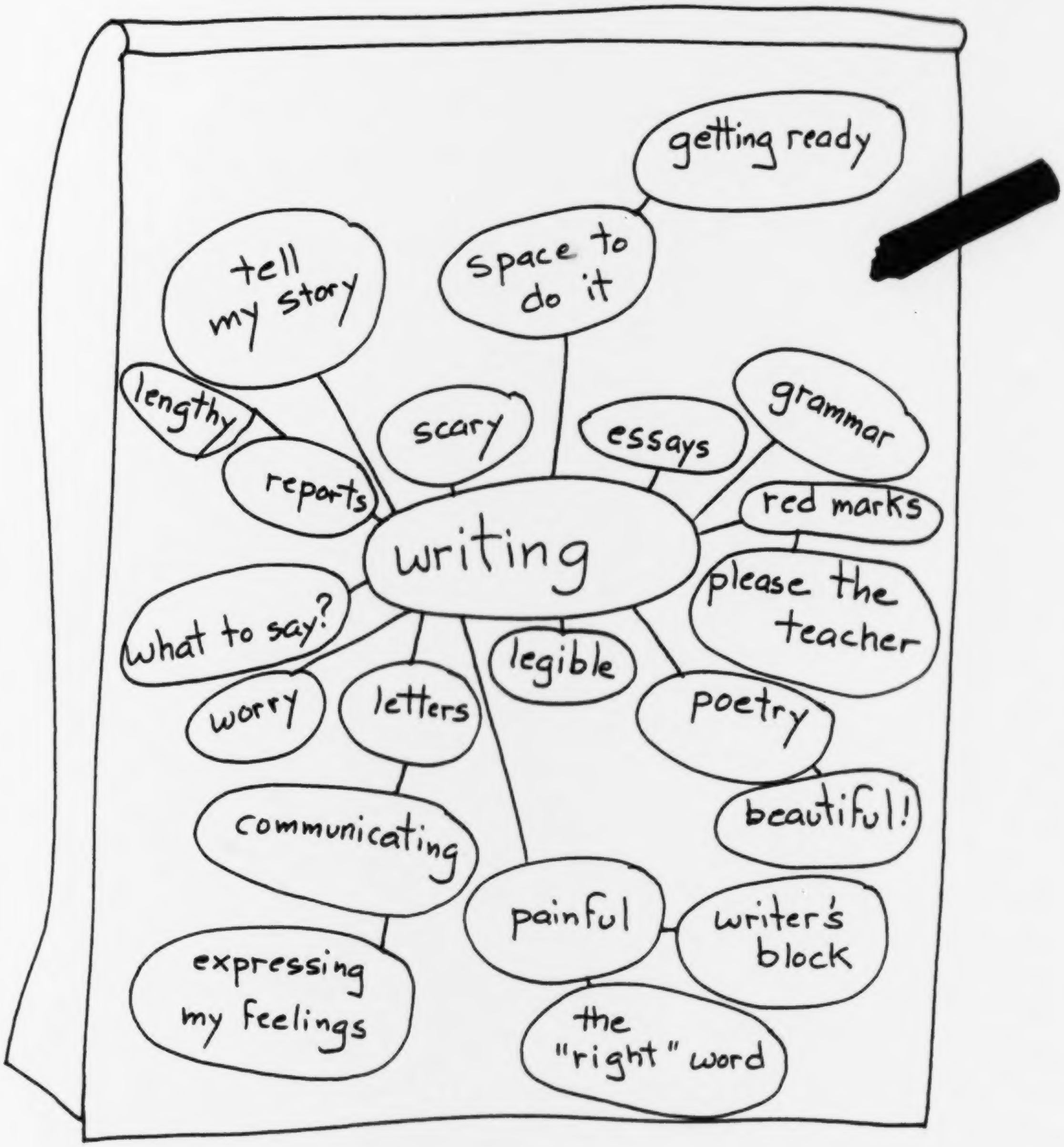
Activity: Brainstorming and Clustering

Invite your participants to get in the mood for writing by doing a little brainstorming.

1. Explain how brainstorming is done.

> *Note to trainer:*
>
> This is described in handout 1, "A Plethora of Prewriting." Do not give participants handout 1 yet.

2. Tell your participants to think of the word **writing**. Ask them what words, ideas, images it brings to mind—both positive and negative. Ask them what they think of when they hear this word.
3. Turn to group response flipchart 1, "Writing Cluster," and write participants' responses on it.
4. Explain that what you are doing is clustering, which gives visual form to brainstormed ideas.
5. Circle each new word or phrase that your participants offer; connect the new circle to the nucleus word **writing** by a line.
6. Allow brainstorming to go on for only a couple of minutes. The group probably will offer some words such as **painful**, **grammar**, **frustrating**, **scary**. If not, add a few words reflecting this aspect of writing.
7. Ask your participants if they see any patterns or groupings of ideas emerging from these random words about writing. Do they think that this activity presents writing as an enjoyable or a frustrating task? Do they see some words that identify it as primarily concerned with form or type of expression?
8. Allow brainstorming to proceed until the group's responses dwindle, and participants seem aware that this random offering of ideas has resulted in some possibilities for categorizing.
9. Explain that the time to stop brainstorming and begin writing is when patterns begin to emerge and the impulse to put down thoughts occurs.


getting ready
space to do it
tell my story
lengthy
reports
scary
essays
grammar
red marks
writing
please the teacher
what to say?
legible
worry
letters
poetry
beautiful!
communicating
painful
writer's block
expressing my feelings
the "right" word

group response flipchart 1,
"Writing Cluster," with examples of responses

Point out again that this brainstorming technique you and your participants have used is called clustering. It is a prewriting activity designed to generate ideas for writing. A member of your group, or a student writer could take what the group has generated here and use it as a starting point for a paragraph on writing.

II. RECOGNIZING WRITING AS A PROCESS

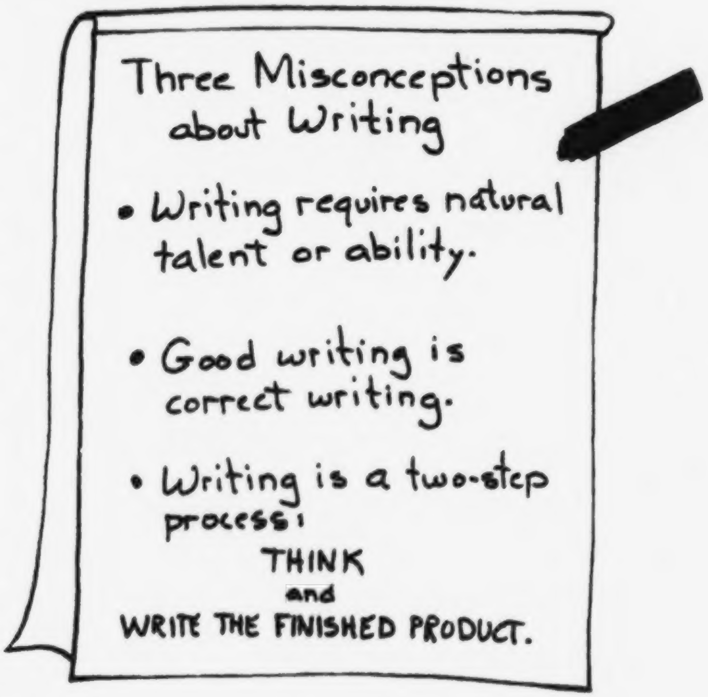
MISCONCEPTIONS ABOUT WRITING

When we don't know how to do something, we may feel intimidated by the prospect of doing it. When we have the mistaken idea that success depends on a special talent we lack, we may feel there's no point in even trying. Spend a few minutes now discussing three common, trouble-causing misconceptions about writing. These are the bugaboos of beginning—and even experienced—writers. The writing process is designed to dispel them.

Turn to group response flipchart 2, "Three Misconceptions about Writing."

> *Note to trainer:*
>
> Only the heading is written in advance. You will not be eliciting responses from the group, but listing points as you discuss them.

Complete group response flipchart 2, listing and discussing one at a time the following three mistaken assumptions about writing:



Three Misconceptions about Writing

- Writing requires natural talent or ability.
- Good writing is correct writing.
- Writing is a two-step process:

THINK
and
WRITE THE FINISHED PRODUCT.

completed group response flipchart 2,
"Three Misconceptions about Writing"

THE PROCESS APPROACH

The purpose of this workshop is to present writing as a process available to all language users.

Two principles guide the writing process:

- **The purpose of writing is to convey ideas and experience to others—to communicate.**
- **Beginning writers have the same raw materials as experienced writers.**

Place transparency 1, "Writing as a Process," on the overhead projector. At this time display only the text on the top half of the page. Discuss each point.

- deals directly with the complaint of nothing to write about by fostering techniques—such as clustering—to develop the student's own material to write about;
- deemphasizes grammar and spelling;
- explores the student's own voice;
- follows a natural sequence incorporating the student's knowledge of oral language.

Invite questions and observations from participants. Ask your audience how many are familiar with the approach to writing as a process. Invite participants' comments on this approach.

III. VIDEOTAPE PRESENTATION

(Optional)

DEMONSTRATION: THE PROCESS OF WRITING

Introduce the videotape, The Process of Writing: What Works for Students and Teachers. It shows students and teachers working together to develop writing skills. Suggest viewers pay special attention to the facts that *the students learn to write by writing* and *the teachers write with the students.* Suggest that as they watch, they make notes of questions or comments for discussion after the film.

After you've shown the videotape, ask open-ended questions such as,

"What interested or most impressed you in this presentation?"

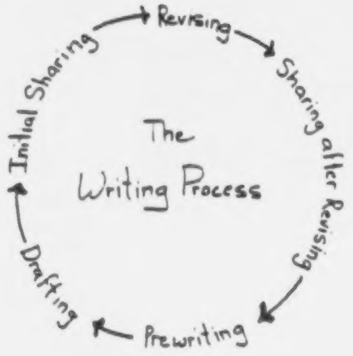
"What did you learn about teaching writing?"

"What principles or techniques could you use in your teaching situation?"

IV. THE WRITING PROCESS

When tutor and student work together in the writing process, each one increases his ability to communicate with others. Less obviously, but of equally profound importance, each person's very way of thinking is changed: cognitive skills develop as writer and reader must become aware of their own thinking processes.

Display the illustration on the bottom half of transparency 1, "Writing as a Process."



Explain that writing is the result of an entire process of prewriting, drafting, revising and sharing.

If you have included Section III, refer to the videotape presentation as you discuss writing as a process.

Point out that the writing process is *recursive*, that is, the writer may return to any step at any time in the writing process. By breaking the process into steps, the student will find the writing task more manageable and rewarding. As a multi-step process, the act of writing becomes more accessible to all language users.

Give participants handout 1, "Writing as a Process."

Step 1. Prewriting

During the first step, prewriting, the writer generates ideas and discovers what it is that he wants to write. Brainstorming and clustering are prewriting activities. Other prewriting activities are suggested on handout 2, "A Plethora of Prewriting," which you will give participants when you begin the practice portion of the workshop.

Any basic writer can participate in prewriting.

Note to trainer:

Many activities of the Language Experience Approach, presented in Chapter 5, can be adapted for use as prewriting activities.

Among many activities that a basic student could use to generate writing material are:

- drawing upon his own experience to complete sentences
- expanding sentences to develop descriptions
- dictating ideas into a tape recorder
- listing

The point here is to begin to put words on paper.

Step 2. Drafting

Prewriting is followed by a period of organizing, classifying or categorizing the ideas the writer has generated, in order to impose some form on them. This is the drafting step. During this step, writing takes on a conventional form or shape which can be read and understood by others.

Step 3. Initial Sharing

The writer reads his draft to others, in order to get feedback he can use in the next step, revision. To provide feedback, the listener usually begins by questioning the writer. The writer's answers suggest changes he might make in the writing to help a reader better understand or enjoy his composition.

Step 4. Revising

Using the feedback and new ideas he has gotten from Initial Sharing, the writer makes whatever changes in content *he* feels will improve his composition. It is *very important* that both the writer and the listener/reader who shares his first draft know that mechanical aspects of writing, such as spelling, grammatical usage and punctuation, *should be of no concern in this step.* A listener should address mechanical aspects of the writing *only* insofar as they make the writer's meaning unclear. *The student writer should be the one to initiate any discussion of mechanical aspects of his writing not essential to readers' understanding.* If the writer has noticed the need for certain mechanical changes, give him whatever help he needs to make them.

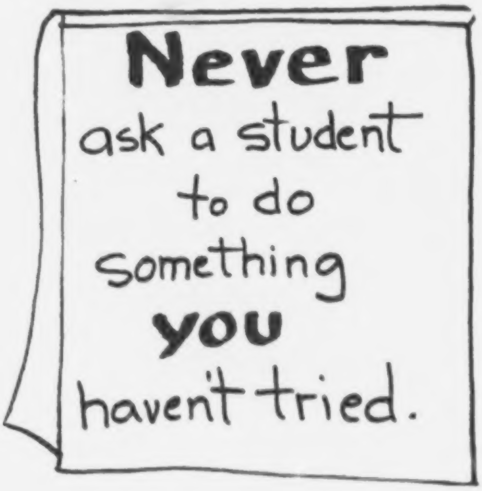
Step 5. Sharing after Revising

The last step in the writing process, Sharing after Revising, provides an opportunity for more readers or listeners to enjoy the writer's work and give him feedback. To provide a wider audience for the student writer, teachers can post student compositions in classroom or common area of the learning center, publish student work in newsletters or other print media, and organize read-aloud sessions for students.

Point out again the recursive nature of these five steps. Note that at any point the writer may choose to retrace the steps for greater development. For example, he might return to prewriting to generate more ideas.

Remind your participants that prewriting can help them eliminate the writer's block they may experience from time to time. A tutor's own use of the writing process allows the student to see another person using the writing process, *and* teaches the tutor how to help her student write.

2 Turn to prepared flipchart 2, "Never Ask a Student."



Never
ask a student
to do
something
you
haven't tried.

prepared flipchart 2.
"Never Ask a Student"

This is a ground rule for *all* teaching: Never ask a student to do something you haven't tried. Discuss this rule as it would affect the peer relationship created when teacher and student engage in the writing process.

V. EXPERIENCING WRITING AS A PROCESS

In this section of the workshop, your participants will get some hands-on experience in writing as a process. They will practice prewriting, drafting, and sharing. Examine with them now some techniques used in the first step of the writing process, prewriting. Writing teachers Donald Murray and Peter Elbow (see Bibliography, page 267) believe prewriting should comprise 85% of all time spent in the writing process.

Give participants handout 2, "A Plethora of Prewriting Activities."

Explain that after the group has read handout 2, you are going to ask different group members to tell the class about each of the ten prewriting techniques described on the handout. Give participants enough time to read the handout silently. Ask the person seated on the right end of the back row to share with the group her understanding of brainstorming. Ask the person seated beside her to describe clustering, and so on. After each person has finished her description, ask the group for questions and comments.

> *Note to trainer:*
>
> If you feel it would be helpful to add to a participant's description, do so.

"Freewriting" as presented by Peter Elbow exemplifies the open uncritical attitude which both teacher and student need in order to get maximum benefit from prewriting.

Give your participants handout 3, "Freewriting," from Peter Elbow's Writing without Teachers.

Give participants time to read through "Freewriting." Starting with the person seated beside the participant who described the last prewriting technique, have a different group member summarize each paragraph of handout 2. If you run out of participants who haven't been called on, start over again. Elbow's writing is tightly packed with ideas. After each paragraph summary, discuss its contents with your group; find the writer's main points.

Demonstration: Freewriting

Put transparency 2, your own example of freewriting, on the overhead projector and share it with your participants. You are demonstrating one way in which an instructor may relate as a peer to her students, sharing writing as a process.

Prewriting Activity: Questioning by Interviewing

This activity gives participants an opportunity to practice the prewriting technique of questioning, in the form of interviewing. In this activity, participants interview each other, using a set of prompting questions designed to help the questioner develop a writer's profile of her partner. Because questioning—like all prewriting techniques—uses the language skills the student already has, it is excellent for students at all reading levels.

Help your participants understand that *their own attitudes about writing are critical* to fostering in their students a positive, process orientation toward writing.

4

Give your participants handout 4, "Interviewing Your Peers".

1. After participants have finished reading, ask if they have any questions.
2. When you've made sure everyone understands what to do, ask participants to pair off and interview each other.
3. After five minutes, call an end to the interviewing.

Drafting and Sharing Activity: Creating a Writer's Profile

1. Direct participants to use the information from the interview to write a paragraph profiling their interviewee as a writer.
2. Allow ten minutes for writing, then tell group members to take another ten minutes to share their drafts with their partners, each person reading her own aloud.

Now that participants have had some experience in prewriting in the form of interviewing, and in drafting and sharing, ask questions such as the following:

> "Did you make any discoveries about yourself as a writer?"
>
> "Did you face any difficulties while writing?"
>
> "Did the prompting questions help focus your ideas?"
>
> "Why do you think it is important to read your paper aloud?"
>
> "How could you use the questioning method of prewriting in your classroom?"

After taking part in this activity, teachers should be able to appreciate the value of prewriting, and the risk and exposure that students face in a writing class. *The goal is to create a workshop of peers as writers.* Peers as writers provide a supportive audience to test and to affirm the success of a writer's efforts to communicate. Too often, in their concern for mechanical correctness, teachers have failed to acknowledge and encourage the student writer's attempt to communicate ideas.

Give participants 2 copies of handout 5, "Responding to Writing Worksheet." One copy is to be used in this activity, the other will be a clean copy for the participant to keep.

While participants look over handout 5, place transparency 3, which is a copy of handout 5, on the overhead projector. Review it briefly, emphasizing the following.

- Begin with a positive statement about the content of the writer's work. Because the form may present difficulties, the responding reader should focus at this time *only* on the content: there is always something good in the content.

- Describe the techniques of underlining, summarizing and showing, which help the writer understand how his writing is experienced by the reader.

You may choose to give participants handout 6, "Reacting to a Piece of Writing" now, or at the workshop's conclusion.

Underlining calls the writer's attention to words or phrases that particularly impressed you. To say what you found most striking or memorable in the student's writing is "telling," as Peter Elbow has called it. Underlining bits of the student's writing is the visual form of telling.

Summarizing is putting in your own words what you think the writer intended to convey. This allows the writer to see if he has made his meaning clear.

Showing—using metaphor to describe how you felt or what thoughts came to mind as you read—gives the writer insight into the reader's response, and, like underlining and summarizing, *does not* tell the writer to make changes.

- Refrain from telling the writer what to change. Doing so can make him feel that the writing is no longer his. If he loses ownership, he loses confidence and interest in his writing. This is the reason that *any changes should be the writer's choice.*

Sharing Activity: Responding to Student Writing

In this activity, participants will apply the workshop's techniques and principles as they respond to a real piece of student writing.

Give your participants handout 7, "Student Writing Sample."

Display transparency 4, which is a copy of handout 7. Read through it aloud while participants follow along.

> *Note to trainer:*
>
> Your purpose is to make sure that everyone knows what it says, not to discuss content or responses at this time.

1. Have everyone choose a new partner.
2. Ask participants to individually write comments about this student's writing on their worksheets. Allow five minutes for this.
3. Direct the partners to discuss with each other their comments.
4. Ask the whole group to share how they would offer feedback to this student. Again caution participants against concern with mechanical problems during this step of the process; help them focus on questioning and providing "movies of the mind," as Peter Elbow calls this kind of responding.

Next, share with participants your responses to a sample of student writing.

Demonstration: Trainer's Response to Student Writing

1. Display transparency 5, your completed "Responding to Writing Worksheet."
2. Discuss your responses with the group.
3. Display your underlining on transparency 6, which is a copy of handout 7, on which you have emphasized good bits.

VI. CONCLUSION

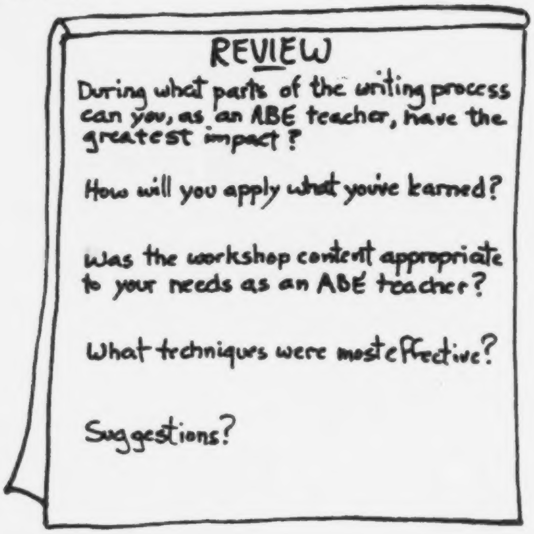
Everyone can write. Peers working together enable each other to experience this reality.

Give participants handout 8, "Bibliography," and any or all of handouts 9-12, if you wish.

Display again the illustration on the bottom half of transparency 1, "The Writing Process."

Review the steps of the writing process. Ask participants to comment on ideas that were new to them.

Turn to group response flipchart 3, "Review." Invite and write down participants' responses to the five questions.



REVIEW

During what parts of the writing process can you, as an ABE teacher, have the greatest impact?

How will you apply what you've learned?

Was the workshop content appropriate to your needs as an ABE teacher?

What techniques were most effective?

Suggestions?

group response flipchart 3, "Review"

Tell your participants what form of

FOLLOW-UP EVALUATION

you will use for this workshop.

Chapter 2, "Evaluation," discusses the design of follow-up evaluation and provides examples.

APPENDIX

page

handouts

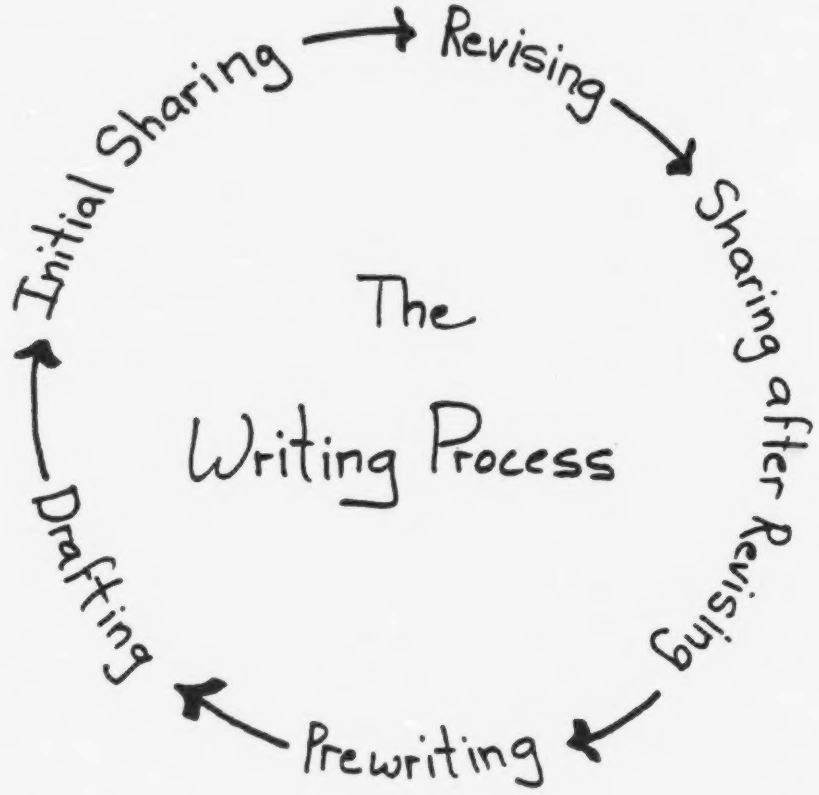
1. "Writing as a Process" 248
2. "A Plethora of Prewriting" 249
3. "Freewriting" 251
4. "Interviewing your Peers' 254
5. "Responding to Writing Worksheet" 255
"Responding to Writing Worksheet" with examples of responses by a teacher 256
6. "Student Writing Sample" 257
7. "Reacting to a Piece of Writing" 258
8. "Bibliography" 267

additional handouts you may wish to give participants

9. "Learning through Response" 261
10. "Writing Techniques" 263
11. "Simple Writing Activities" 265
12. "More Ideas for Writing" 266

WRITING AS A PROCESS

- deals directly with the complaint of nothing to write about by fostering techniques—such as clustering—to develop the student's own material to write about;
- deemphasizes grammar and spelling;
- explores the student's own voice;
- follows a natural sequence incorporating the student's knowledge of oral language; writing as a process is therefore available to ABE students.


The Writing Process
Initial Sharing
Revising
Sharing after Revising
Prewriting
Drafting

–adapted from a visual aid designed by Betty Kuehner

A PLETHORA OF PREWRITING ACTIVITIES

PREWRITING ACTIVITIES ARE DESIGNED TO GENERATE IDEAS FOR WRITING. THEY ENCOURAGE A FREE FLOW OF IDEAS, HELPING THE STUDENT DISCOVER THAT HE HAS SOMETHING TO SAY, AND HOW TO COMMUNICATE IT ON PAPER. ANY EXERCISE WHICH SEEKS TO DISCOVER THE WRITER'S INNER VOICE IS A PREWRITING ACTIVITY.

Brainstorming or listing is the simplest and most common way to generate ideas. Students simply list everything that they can think of about a topic or stimulus. Don't let them discuss any item, but just let the ideas flow and build on each other.

Clustering is similar to brainstorming, but with an added visual effect. It is defined by its originator, Gabriele Rico, as "a nonlinear brainstorming process that generates ideas, images, and feelings around a stimulus word until a pattern becomes discernible." Students write a stimulus word in the center of a piece of paper and draw a circle around it. As ideas related to the word arise, they are written outside the circle, circled and attached to the center circle or to each other with arrows. Clustering can serve as a visual organizer of ideas as students begin to see connections and/or groupings among ideas. As categories begin to emerge a natural ordering of topics, similar to the traditional outline, can help the student decide how to present these points in a piece of writing.

Freewriting involves writing without stopping for a specified period of time. The purpose of this activity is to encourage the free flow of ideas, uncensored by the writer as to content or form. Students should be told not to worry about spelling, grammar, or punctuation. The goal is to write continuously even if the writer must repeat the same words. An additional handout describes "Freewriting."

Journalizing is an excellent way for a writer to "talk to" and "listen to" himself. It is simply a notebook in which a student records observations, feelings, ideas, or daily happenings. It can be shared with someone else or kept privately by the writer. Many professional writers keep journals to record material which can be used later in writing pieces. Journals are particularly useful for basic writers. Daily entries should be encouraged. Journal entries should not be corrected and reacted to only if the writer requests it.

Reporting uses the well-proven strategy of reporters, posing the questions of **who**, **what**, **when**, **where**, **how**, and **why** as a framework for planning the description of an event. Also useful for planning a summary.

Visual Stimuli uses photographs or pictures to suggest images which are then described and expanded upon in vivid language. A good source for basic writers is Paragraphs from Pictures.

Discussing, including **Interviewing** and **Group Analysis**, builds on the oral language ability of students incorporating *talk* into the planning stage for prewriting. Discussing a topic prior to writing aids fluency and builds perspective.

Fantasizing or **Guided Imagery** is a technique that enables students to tap their creative imagination and visual thinking. Students are guided by prompts to create pictures in their minds which are then easy to translate into descriptive or narrative passages.

Questioning through prompt questions is useful for discovering hidden reactions and responses. The student jots down whatever comes to mind and can use this listing material for discovering approaches to topics.

FREEWRITING

WRITING STARTS WITH WRITING, AN EXERCISE, NOT A FINAL PERFORMANCE. AS YOU DO IT, "NEVER STOP TO LOOK BACK, TO CROSS SOMETHING OUT, TO WONDER HOW TO SPELL SOMETHING, TO WONDER WHAT WORD OR THOUGHT TO USE, OR TO THINK ABOUT WHAT YOU ARE DOING." HERE, IS A WAY TO FIND YOUR "VOICE" AND, AT LAST, COME TO WRITE WITH FORCE AND CONNECTEDNESS.

The most effective way I know to improve your writing is to do freewriting exercises regularly. At least three times a week. They are sometimes called "automatic writing," "babbling," or "jabbering" exercises. The idea is simply to write for ten minutes (later on, perhaps fifteen or twenty). Don't stop for anything. Go quickly without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you are doing. If you can't think of a word or a spelling, just use a squiggle or else write, " I can't think of it." Just put down something. The easiest thing is just to put down whatever is in your mind. If you get stuck it's fine to write "I can't think what to say, I can't think what to say" as many times as you want; or repeat the last word you wrote over and over again; or anything else. The only requirement is that you *never* stop.

What happens to a freewriting exercise is important. It must be a piece of writing which, even if someone reads it, doesn't send any ripples back to you. It is like writing something and putting it in a bottle in the sea. The teacherless class helps your writing by providing maximum feedback. Freewritings help you by providing no feedback at all. When I assign one, I invite the writer to let me read it. But also tell him to keep it if he prefers. I read it quickly and make no comments at all and I do not speak with him about it. The main thing is that a freewriting must never be evaluated in any way; in fact there must be no discussion or comment at all.

Here is an example of a fairly coherent exercise (sometimes they are very incoherent, which is fine):

> I think I'll write what's on my mind, but the only thing on my mind right now is what to write for ten minutes. I've never done this before and I'm not prepared in any way—the sky is cloudy today, how's that? now I'm afraid I won't be able to think of what to write when I get to the end of the sentence—well, here I am at the end of the sentence—here I am again, again, again, again, at least I'm still writing—Now I ask is there some reason to be happy that I'm still writing—ah yes! Here comes the question again—What am I getting out of this? What point is there in it? It's almost obscene to always ask it but I seem to question everything that way and I was gonna say something else pertaining to that but I got so busy writing down the first part that I forgot what I was leading into. This is kind of fun oh don't stop writing—cars and trucks speeding by somewhere out the window; pen clittering across people's papers. The sky is still cloudy—is it symbolic that I should be mentioning it? Huh? I dunno. Maybe I should try colors, blue, red, dirty words—wait a minute—no can't do that, orange, yellow, arm tired, green pink violet magenta lavender red brown black green—now that I can't think of any more colors—just about done—relief? maybe.

Freewriting may seem crazy but actually it makes simple sense. Think of the difference between speaking and writing. Writing has the advantage of permitting more editing. But that's its downfall too. Almost everybody interposes a massive and complicated series of editings between the time words start to be born into consciousness and when they finally come off the end of the pencil or typewriter onto the page. This is partly because schooling makes us obsessed with the "mistakes" we make in writing. Many people are constantly thinking about spelling and grammar as they try to write. I am always thinking about the awkwardness, wordiness, and general mushiness of my natural verbal product as I try to write down words.

But it's not just "mistakes" or "bad writing" we edit as we write. We also edit unacceptable thoughts and feelings, as we do in speaking. In writing there is more time to do it so the editing is heavier: when speaking, there's someone right there waiting for a reply and he'll get bored or think we're crazy if we don't come out with *something.* Most of the time in speaking, we settle for the catch-as-catch-can way in which the words tumble out. In writing, however, there's a chance to try to get them right. But the opportunity to get them right is a terrible burden: you can work for two hours trying to get a paragraph "right" and discover it's not right at all. And then give up.

Editing, *in itself*, is not the problem. Editing is usually necessary if we want to end up with something satisfactory. The problem is that editing goes on *at the same time* as producing. The editor is, as it were, constantly looking over the shoulder of the producer and constantly fiddling with what he's doing while he's in the middle of trying to do it. No wonder the producer gets nervous, jumpy, inhibited, and finally can't be coherent. It's an unnecessary burden to try to think of words and also worry at the same time whether they're the right words.

The main thing about freewriting is that it is *nonediting.* It is an exercise in bringing together the process of producing words and putting them down on the page. Practiced regularly, it undoes the ingrained habit of editing at the same time you are trying to produce. It will make writing less blocked because words will come more easily. You will use up more paper, but chew up fewer pencils.

Next time you write, notice how often you stop yourself from writing down something you were going to write down. Or else cross it out after it's written. "Naturally," you say, "it wasn't any good." But think for a moment about the occasions when you spoke well. Seldom was it because you first got the beginning just right. Usually it was a matter of a halting or even garbled beginning, but you kept going and your speech finally became coherent and even powerful. There is a lesson here for writing: trying to get the beginning just right is a formula for failure—and probably a secret tactic to make yourself give up writing. Make some words, whatever they are, and then grab hold of that line and reel in as hard as you can. Afterwards you can throw away lousy beginnings and make new ones. This is the quickest way to get into good writing.

The habit of compulsive, premature editing doesn't just make writing hard. It also makes writing dead. Your voice is damped out by all the interruptions, changes, and hesitations between the consciousness and the page. In your natural way of producing words there is a sound, a texture, a rhythm—a voice—which is the main source of power in your writing. I don't know how it works, but this voice is the force that will make a reader listen to you, the energy that drives the meanings through his thick skull. Maybe you don't *like* your voice, maybe people have made fun of it. But it's the only voice you've got. It's your only source of power. You better get back into it, no matter what you think of it. If you keep writing in it, it may change into something you like better. But if you abandon it, you'll likely never have a voice and never be heard.

Freewritings are vacuums. Gradually you will begin to carry over into your regular writing some of the voice, force, and connectedness that creep into those vacuums.

—Writing without Teachers Peter Elbow 1973

Note to teacher:

Freewriting may not be suitable for reading levels 0-4, but will benefit writers at intermediate reading (5-8) level and beyond who have developed writer's block from overemphasis on mechanical aspects of writing.

INTERVIEWING YOUR PEERS

Paired Writing Task

In order to discover feelings and beliefs about writing, interview a partner and take notes as you conduct the interview. Before you begin, examine the questions below and decide which ones you want to ask. If you think of any other questions about writing attitudes or habits that are not on the list, write them down in the space provided.

When you are finished with the interview, use your notes to write a paragraph describing the person's writing attitudes and habits. The partner you interviewed will use your paragraph to get a better understanding of her writing attitudes.

1. How would you describe your feelings about writing?
2. How do you feel when you sit down to write something?
3. How would you describe your writing habits?
4. What kinds of "rituals" do you follow?
   For example, do you do certain things to prepare for writing?
   Do you write in pen or pencil or do you type?
5. What do you do when you begin writing?
   How do you know when you're finished writing?
6. Do you think you write well?
   Why or why not?
7. Do you think that anyone can learn to write well?
   Why or why not?

RESPONDING TO WRITING WORKSHEET

(If you need more space for answers, please use the other side of the page.)

In Writing without Teachers, Peter Elbow reminds us, "As a reader giving your reactions, keep in mind that you are not answering a timeless, theoretical question about the objective qualities of those words on that page. You are answering a time-bound, subjective but *factual* question: what happened in *you* when you read the words *this time?*"

Read the sample paper quietly to yourself. In a student/tutor situation, the student would read the paper aloud.

Respond to the following:

1. What positive comments can you make about this paper? Focus on ideas, organization, clarity, style.
2. Tell the writer what happened to you as you read the piece.
3. What seems to be the main idea or focus of this paper? Write your answer in one sentence.
4. What questions would you ask this writer?
5. What feature(s) could this writer focus on to improve your understanding of this piece? Limit yourself to one or two issues.

   a.

   b.

6. What patterns of writing appear which make it harder for you to understand the writer's meaning? Is there a logic to these patterns?

Example of a teacher's responses to student writing

RESPONDING TO WRITING WORKSHEET

(If you need more space for answers, please use the other side of the page.)

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Read the sample paper quietly to yourself. In a student/tutor situation, the student would read the paper aloud.

Respond to the following:

1. What positive comments can you make about this paper? Focus on ideas, organization, clarity, style.
Flow - the writing in this story has a nice story-telling mode to it - It flows nicely. I like the surprise ending.

2. Tell the writer what happened to you as you read the piece.
I wondered what the outcome would be.

3. What seems to be the main idea or focus of this paper? Write your answer in one sentence.
The first day on the job "she" had a hard time. (topic sentence.)

4. What questions would you ask this writer?
A. Have you ever experienced a day like this?
B. How did you find out what she was supposed to do, and what to do with her work?

5. What feature(s) could this writer focus on to improve your understanding of this piece? Limit yourself to one or two issues.

a. punctuation and capitals. Using knowledge of pauses in oral language to work on sentence patterns.

b.

6. What patterns of writing appear which make it harder for you to understand the writer's meaning? Is there a logic to these patterns?
A. difference between w and wh sounds. I know writer is working on these sounds. B. Capitalizing when clauses - perhaps a strategy carried over from learning disability remediation?

STUDENT WRITING SAMPLE

The firsT Day on The job
she had a Hard Time. Hear
Bos Didn't Tell hear about
what she was To Do she just
shooad hear To hear wherk
area and left she Did noT
say what she was To Do
Till it was close To lunch.
Whin she Did find ouT whaT
she was To Do and how
To Do iT and what To Do
which hear wherk whin she
is Dun Whin she got hear
wherk Doun she Did noT
no if she was going To
quit are noT till she
found a noT in hear coT
from hear Bos. Telling
hear That she Dun good wherke
and shee hopps she licks iT
There

REACTING TO A PIECE OF WRITING

As a reader giving your reactions, keep in mind that you are not answering a timeless, theoretical question about the objective qualities of those words on that page. You are answering a time-bound, subjective but *factual* question: what happened in *you* when you read the words *this time*.

Pointing

Start by simply pointing to the words and phrases which most successfully penetrated your skull: perhaps they seemed loud or full of voice; or they seemed to have a lot of energy; or they somehow rang true; or they carried special conviction. Any kind of getting through. If I have the piece of writing in my hand, I tend to put a line under such words and phrases (or longer passages) as I read. Later when telling my reactions, I can try to say which kind of getting through it was if I happen to remember. If I am listening to the piece read out loud, I simply wait till the end and see which words or phrases stick in my mind. I may jot them down as they come to me in the moments of silence after the readings.

Point also to any words or phrases which strike you as particularly weak or empty. Somehow they ring false, hollow, plastic. They bounced ineffectually off your skull. (I use a wavy line for these when I read with a pencil.)

Summarizing

Next summarize the writing:

a. First tell very quickly what you found to be the main points, main feelings, or centers of gravity. Just sort of say (write) what comes to mind for fifteen seconds, for example, "Let's see, very sad; the death seemed to be the main event; um . . . but the joke she told was very prominent; lots of clothes."

b. Then summarize it into a single sentence.

c. Then choose one *word* from the writing which best summarizes it.

d. Then choose a word that isn't in the writing to summarize it.

Do this informally. Don't plan or think too much about it.

The point is to show the writer what things he made stand out most in your head, what shape the thing takes in your consciousness. This isn't a test to see whether you got the words right. It's a test to see whether the words got you right. Be sure to use different language from the language of the writing. This insures that he is getting it filtered through your perception and experience—not just parroted. Also, try this test a week later: tell someone what you remember of his last week's piece.

Pointing and summarizing are not only the simplest ways to communicate your perception, but they are the most foolproof and the most useful. Always start with pointing and summarizing. If you want to play it safe and make sure your class is successful, or if you are terribly short of class time, or if your class is coming apart, try skipping all the (other) . . .ways of giving feedback (for example, telling and showing).

Telling

Simply tell the writer everything that happened to you as you tried to read his words carefully. It's usually easiest to tell it in the form of a story: first this happened, then this happened, then this happened, and so on.

The important thing in telling is not to get too far away from talking about the actual writing; people sometimes waste time talking only about themselves. But on the other hand, don't drift too far away from talking about yourself either, or else you are acting as though you are a perfectly objective, selfless critic.

To help you in telling, pretend that there is a whole set of instruments you have hooked up to yourself which record everything that occurs in you: not just pulse, blood pressure, EEG, and so on, but also ones which tell every image, feeling, thought, and word that happens in you. Pretend you have hooked them all up and now you are just reading off the print-out from the machines.

Showing

When you read something, you have *some* perceptions and reactions which you are not fully aware of and thus cannot "tell." Perhaps they are very faint, perhaps you do not have satisfactory language for them, or perhaps for some other reason you remain unconscious of them. But though you cannot tell these perceptions and reactions, you can *show* them if you are willing to use some of the metaphorical exercises listed below. These may seem strange and difficult at first, but if you use them consistently you will learn to tap knowledge which you have but which is usually unavailable to you.

1. Talk about the writing as though you were describing **voices:** for example, shouting, whining, whispering, lecturing sternly, droning, speaking abstractedly, and so forth. Try to apply such words not only to the whole thing but to different parts.

2. Talk about the writing as though you were talking about **weather**: for example foggy, sunny, gusty, drizzling, cold, clear, crisp, muggy, and so forth. Not just to the whole thing but to different parts.

3. Talk about the writing as though you were talking about **motion** or **locomotion:** for example, as marching, climbing, crawling, rolling along, tiptoeing, strolling, sprinting, and so forth.

4. **Clothing**: for example, jacket and tie, dungarees, dusty and sweaty shirt, miniskirt, hair all slicked down, and so forth.

5. **Terrain**: for example, hilly, desert, soft and grassy, forested, jungle, clearing in a forest, and so forth.

6. **Color**: what color is the whole? the parts?

7. **Shape**:

8. **Animals**:

9. **Vegetable**:

10. **Musical Instrument:**

11. It is a **body**: what kind of body; which parts are feet, hands, heart, head, hair, and so forth.

12. Think of the piece of writing as having magically evolved out of a different piece of writing, and it will eventually evolve into some other piece of writing that again is different. Tell where it came from; where it is going.

13. Describe what you think was the writer's intention with this piece of writing. Then think of some crazy intention you think he might have had.

14. Assume that the writer wrote this *instead of* something very different that was really on his mind. Guess or fantasize what you think was really on his mind.

15. Assume that soon before he wrote this he did something very important or something very important happened to him—something that is not obvious from the writing. Say what you think it was.

16. Pretend this was written by someone you have never seen. Guess or fantasize what he or she is like.

17. The writing is a lump of workable clay. Tell what you would do with that clay.

18. Pretend to be someone else—someone who would have a very different response to the writing from what you had. Give this other person's perception and experience of the writing.

19. Quickly make the picture or doodle the writing inspires in you; pretend that the writing was received only by your arm with its pencil: now let them move.

20. Make the sound the writing inspires. Or imitate the sound of the writing. Different sounds for different parts.

21. Jabber it, that is, make the sound you would hear if someone was giving a somewhat exaggerated reading of it in the next room—in a language you had never heard (also compress it into 30 seconds or so).

22. Let your whole body make the movements inspired by the writing or different parts of it. Perhaps combine sounds and movements.

23. Do a ten-minute writing exercise on the writing and give it to the writer.

24. Meditate on the writing and try to tell him about what happened. Don't think about his writing. Try, even, to make your mind empty, but at the same time fully open to the writing. It's as though you don't chew and don't taste—just swallow it whole and noiselessly.

—Writing without Teachers Peter Elbow 1973

LEARNING THROUGH RESPONSE

Recently, Kelly, a peer tutor at our writing center, told me that tutoring had made her more tolerant of her own writing: "I'm more willing to be patient with my writing," she reported. "Even when my draft is a mess, I know that it may have potential or that it may lead to something better." Tutoring has taught her to see early drafts as "half full" instead of "half empty," a perspective Peter Elbow calls the "believing game" (1973, 147-90).

My work with peer tutors and writing-group participants has convinced me that peer response benefits the respondent as much as the one to whom the response is directed. Recent research on peer response confirms my conclusion. These studies suggest that with training and practice, peer respondents learn to read, talk, and think about writing with greater maturity and sophistication.

Based on her work with peer-response groups from junior high to upper-division college classes, Karen Spear (1988) argues that reading and responding to peers' writing "offers the best opportunity for students to develop the higher order reading skills that we so continually complain they lack" (30). Precisely because peer writing is unfinished and flawed, peer readers (or listeners) must draw inferences, make predictions, and construct meaning in a text rather than "receive meaning from it" (29). Consequently, students learn to read their classmates' writing tentatively, with an open-ended attitude toward the possibilities of the text. This readerly stance invokes a "different order of reading skills" from those normally used when students read professionally written texts which they assume to be flawless, finished, and fixed in meaning (29).

Additionally, peer response requires that students explain their reading process to themselves and others—where they got lost in the text, how and why a certain passage worked, what expectations were aroused but unfulfilled. This need to explain, Spear argues, fosters an awareness of reading as "the making of meaning" (37).

Spear is quick to acknowledge that many students "flounder at first" with this kind of reading task, offering noncommittal responses or responses to the "writer-as-person" rather than to the "text-as-embodiment-of-ideas" (34). However, instead of seeing these problems as an argument against using peer response, Spear sees them as an argument for the reading skills learned through peer response.

A recent study of a peer tutor's reading strategies lends credence to Spear's claim that reading peer texts invokes high-level critical reading skills. Ann Matsuhashi and her colleagues (1989) found that Brad, a peer writing tutor, read through the student draft used in the research "recursively, constructing an initial representation of the essay and later returning to particular segments of the text to refine his representation" (305). Asked to "explain the major problems in the draft," Brad responded first with "comprehension-based" strategies which demonstrated his ability to draw inferences and diagnose problems and later with "production-based" strategies which demonstrated his ability to translate his "understanding of the draft's strengths and weaknesses" into recommendations for revision (309). This glimpse into Brad's reading process illustrates the "different order of reading skills" mentioned by Spear and exemplifies what reading theorists D. P. Pearson and Robert J. Tierney (1984) call a "thoughtful" reading, one in which the reader reads like "a writer composing a text" (2).

A second benefit of responding to peers' writing is the development of what Anne Ruggles Gere (1987) calls a "vernacular" for talking about writing (90). Through writing-group and tutorial conversations, students "generate language about language," creating a "vernacular to be internalized for the members' future use" (92). In their research on writing-group talk at three grade levels (fifth, eighth, and eleventh/twelfth), Gere and Robert D. Abbott (1985) found that students spent most of their group time talking about the content of one another's writing and, more important, that their talk was substantive and rich.

According to Gere and Abbott, writing-group respondents develop "critical capacities which will serve them well as writers" (378). Several aspects of writing-group talk foster this development. For one thing, writing-group talk offers students a chance to develop their own vocabulary for talking about writing, a vocabulary that is often more meaningful to them than that used by textbooks and teachers—instead of saying something is a *digression*, for example, they say "it doesn't fit" (369). For another, writing-group talk offers an opportunity to engage in "a wider range of language functions" than are normally offered in the classroom, and these opportunities to ask questions, state opinions, give suggestions, and solve problems encourage the development of critical-thinking skills (375). When students offer feed-back, they are "not only informing the author," Gere and Abbott point out, "(they are) also explaining the issue to (themselves)" (378).

In other words, a vernacular for talking about writing provides a language for thinking about writing, a third benefit of peer response for respondents. Cognitive psychologists call this phenomenon "metacognition," the ability to monitor one's own thinking processes. Current studies of cognitive development suggests that metacognition is "a major factor in mental ability because people who are aware of how they think perform better than those who are not" (Gere 95). The comments of Bob, a peer tutor cited in Matsuhashi's study, illustrate the link between talk about writing and metacognition: "By tutoring, I was forced to draw on my own unconscious process. . . I learned some of the why's for the way things sound when they work in my head" (294).

For learning through response to occur, of course, teachers must set the stage. Fortunately, writing-group advocates have a number of helpful suggestions from modeling (Healy 1982) to listening and reading activities (Spear) and guidelines for structuring response (Elbow and Belanoff 1989). Yet another available resource is "Student Writing Groups: Demonstrating the Process" (1988), a videotape which introduces students to writing-group work.

Finally, successful use of peer-response groups requires that we play Elbow's "believing game," trusting in students' capacity to learn from one another and for themselves. The research cited here should encourage our belief, for it suggests that our students have a great deal to learn from giving as well as receiving response.

—Alice M. Gillam University of Wisconsin
published in "English Journal" January 1990

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WRITING TECHNIQUES

Beginning students can and should write often. As students begin to write they may first learn to write the alphabet. Copying is important at this stage and provides an opportunity for students to succeed writing entire words and sentences correctly even before mastering punctuation and spelling rules. Begin with materials familiar to students such as Language Experience stories or favorite stories. Emergency information is good, because it is important for them to know. Copying correctly is an important first step towards more fluent independent writing. Other activities include filling in blanks from familiar stories and later, unfamiliar passages.

After copying, students can begin other writing exercises such as free (non-stop) writing, sentence completion, interviewing, and journal writing. Students should be encouraged to write about routines and experiences.

Creative writing, writing for specific purposes, and essay writing will be important for students with more advanced skills.

Non-stop (free) Writing: Students write continuously for a set amount of time. Begin with one minute, then try three and then five minutes. The idea is for students to write non-stop. If a student cannot think of anything to say or is concerned with mistakes, the same words can be written and rewritten. As students gain confidence they will expand their writing without having to worry about punctuation, spelling or grammar.

Sentence Completion: This technique allows students to begin to write complete sentences without all the work. Students are presented with half-finished sentences and then asked to complete them. Sample sentences include: I always . . ., Tomorrow I will. . . , If I could change one thing, I would. . .

Journal Writing: Getting started is the first step. A journal is a student's private place to write. A student may elect to share the journal with you but it is *not* to be marked or corrected. One alternative is to write a note to the student about the content of a journal on a weekly basis. The idea is to react to the written content but not to evaluate the writing.

Journal Writing

- helps students get accustomed to writing
- provides a format
- promotes writing in a non-threatening situation
- focuses on student interest
- allows for creativity and experimentation
- allows for personal sharing between tutor and student

Journal writing may require some preparation and guidance. List making is a good non-threatening way to start writing. Students may make lists, for example, of all green objects in the room, big things, or things that make sounds. Students should be encouraged to use their imaginations! Brainstorming vocabulary words or topics may help your students with ideas or help build their confidence. A list of brainstormed words dictated to the tutor may help a student over a fear of spelling when writing a journal entry. For a student who has extreme difficulty in writing, a tape recorder can be used. The student records an entry, then copies what was said onto paper and follows the process of proofreading, revising, and rewriting.

The following steps will help students get started. Students should:

1. Write in journals daily. This is a good way to start every class. It is also important for *you* to keep a journal as a way of modeling and sharing the experience.
2. Write in a separate book or keep all their writings in a separate folder.
3. Write for a set amount of time—five minutes is good.
4. Date each journal entry.
5. Write continuously for the entire time. If a student can't come up with a topic, writing his name over and over or copying something can get him started.
6. Not correct what they write. Interruptions cause a break in thought and loss of concentration.
7. Write freely.
8. Write about what *they* want to write about. This is the aim of journal writing.

If students need help in getting started with a journal entry, tell them to try some of these techniques:

1. Write your name over and over.
2. Make a list of objects in the room that begin with different letters of the alphabet.
3. Write your thoughts as you look at this page.
4. Write about something you dislike.
5. List ten of your favorite sounds. Write about one of them.
6. Write the addresses of all the places you've lived.
7. Write about some of the places you've lived.
8. Write about what happened to you yesterday.
9. Write about how you feel about yourself.
10. Make a list of the different kinds of movements you could use to get from this room into the next room.
11. Write out directions, step-by-step, for going to your house from school.
12. Write a "Dear Abby" letter about a real or fictitious problem.
13. Write a list of all the places you would like to visit.
14. Write about writing.
15. Write a list of things you'd like to write about. Add to the list from time to time.
16. Observe someone. Describe everything you see about that person.
17. Describe an object in this room without using colors.
18. List everything you see within five feet of you. Note details.
19. List words or phrases to describe: a raindrop, a cloud; a friend.
20. Write about a disagreement you had with someone.
21. Write a list of things that you can hear, see, smell, taste, and feel.
22. Write about something in your life you'd like to change.
23. Write about your first job.
24. Write about something that makes you happy.
25. Write about why you want to read better or get your GED.
26. Explain how to do something you're good at.
27. Write about how it feels to be learning.

—adapted from Literacy Tutor Handbook, Adult Learning Source

SIMPLE WRITING ACTIVITIES

1. Study any simple object (a fork, for instance) for at least five minutes. As you observe it, list all the details you can about the object—size, shape, color, texture, design, and so on. When you have completed your list, write a paragraph that describes the object so clearly that the reader could pick this particular object out of a group of similar objects (this fork out of a tray of ten forks, for instance).

2. Observe a person for two or three minutes. Concentrate on making a detailed mental photograph. Then without looking back at the person, write a list of as many details as you can about that person—facial features, makeup, clothing, colors, jewelry, posture, movements, and so on. Now check your list by looking back at the person. Did you miss anything? Were you wrong about anything?

3. Choose a scene from your life that interests you and observe it for 15 minutes. Use a notebook to list all the details you can see in the scene. Some possible places are:

    a library
    a park
    a restaurant
    a cafeteria
    a street corner
    a record store

4. Study a closet (not your own). List all the details you observe in the closet. Think of the closet as a collection of clues about the people who use it. Write a paragraph about what the closet suggests to you, based upon the details.

5. Find three good pictures from a magazine. Express the main idea for each picture in an effective title.

6. Select one picture from the three magazine pictures. Write a paragraph that supports the main idea with details.

7. Select an animal to observe. Describe it in terms of shapes—the nose, the ears, the legs, and other features.

8. Watch a television commercial for food or drink. Write down the descriptive words that are used to encourage viewers to buy the product.

9. Study three ads from magazines. List as many sensory words as you can from the ads.

10. Read through a newspaper. Find at least ten good motion words in the news stories, sports page, or other sections of the paper. List them.

—Look, Think, and Write Hart Day Leavitt, and David Sohn 1985.

MORE IDEAS FOR WRITING . . .

Developing sentence skills: Ask the student to expand a basic sentence such as **Bears eat.** to **Big brown bears and young deer eat red berries slowly in the woods.**

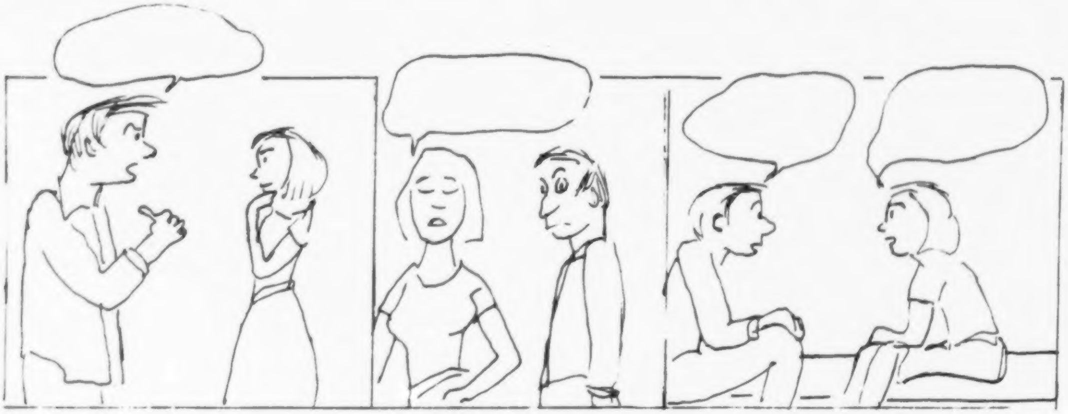
Have the student tell how the expanded form relates to the original sentence.

Next, try the three-step plan for writing expanded sentences.

1. Have the student write a short sentence in the form: Subject, verb, object ("Somebody does something").
2. Have him write three sentences about his first sentence.
3. Have the student write five sentences about each of the three words from his first sentence explaining more about the original thought.

—adapted from "NEWS" October 1987
(a newsletter for ABE teachers in Nebraska)

Construct sentences using the basic patterns: Reproduce pictures that show characters' speech within dialog balloons. White out the dialog. Then give the pictures with blank speech balloons to the student and let him write "talk" in the balloons to fit the depicted action.



Sentence stretching: Start with a short sentence or group of words. Pass it around to about 6 people, with the rule that each person must add or change *one word* to make the sentence more specific and more interesting. For example, **She ate dinner.** becomes, **A hungry ballerina gobbled her sloppy green soup.** or **A ravenous sow slurped mush and slop with uncouth gulps.**

Descriptive words: With a partner, brainstorm all the words you can which are in any way related to trees. Allow the brainstorming to continue as long as ideas are flowing, then switch to a different topic. *Or*, collect the words you've shared and save them for a later writing exercise. In contributing words to the session, try to encourage divergent thinking: **wood—pencils—hollow—willow—forest—shade—sap—lightning—gnarled—seed—nest—petrified—paper**, and so on.

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Chapter 8

Tutor Training Workshop

WORD ATTACK: THREE TECHNIQUES

based on a workshop
developed and presented by
Louise deBooy

PURPOSE:

To provide tutors with
criteria for choosing decoding techniques,
using three techniques as examples

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GLOSSARY

consonant: any letter of the alphabet which is not a vowel. A consonant represents a speech sound produced by partial or complete obstruction of the breath.

context clues: familiar elements of text containing an unknown word. Information provided by context clues enables a reader to guess at the function and meaning of the unknown word.

cluster technique: a decoding technique using the relationship of sounds to letters or letter clusters, and setting apart recognizable segments of the target word.

decoding: as used in this workshop, ways of determining pronunciation and meaning of a written word.

fill-in-the-blank: as used in this workshop, an activity in which context clues are used to determine what a word omitted from the text might be.

mnemonic device: any aid to remember complex data.

phonics: method for teaching reading by sounding out words by associating letters with their corresponding speech sounds.

syllabication: division of a word into sound units, to determine pronunciation.

vowel: any of the letters **a,e,i,o,u** and sometimes **y**. A vowel represents a speech sound produced by the unobstructed passage of breath.

word attack: how a student decodes a written word.

MATERIALS CHECKLIST

black overhead projection marker (erasable) for use on transparencies

pencils for participants

2 x 3 1/2" blank white cards

a pair for your use in demonstrating cluster technique

a pair for each participant to use in the workshop and keep

overhead projector

prepared flipcharts (4)

1. "Three Techniques of Word Attack"
2. "Context Clues"
3. "Cluster Technique"
4. "Syllabication Technique"

transparencies (8)

1. "Fill in the Blank Using Context Clues"
2. "pneumonoultramicroscopicsilicovolcanoconiosis"
3. "Sample Words for the Cluster Technique, List 1"
4. "Sample Words for the Cluster Technique, List 2" (copy of handout 4)
5. "Linda Ate Dinner at the Diner"
6. "Long and Short Vowels" and "Bad Ed Is Not Up"
7. "Two Rules for Determining Vowels Sounds"
8. "Using the Rules of V-C-V and V-C-C-V"
   (copy of handout 6, sides A and B)

handouts (7)

1. "I Can Use That Idea!"
2. "Three Techniques of Word Attack"
3. "Using Context Clues"
4. "Sample Words for the Cluster Technique, List 2"
5. "Long and Short Vowels" and "Bad Ed Is Not Up"
6. "Using the Rules of V-C-V and V-C-C-V" (two sides, A and B)
7. "Contract"

PREPARATION

You Will Need to Make

4 prepared flipcharts

9 transparencies

copies of 7 handouts

Transparencies 4 and 6 are made from handouts.

Make the other 6 transparencies using the originals provided in the Transparencies section of the Appendix.

transparencies made from handouts
See Appendix, page 301.

4. "Sample Words for the Cluster Technique, List 2" (handout 4)
6. "Long and Short Vowels" and "Bad Ed is Not Up" (handout 5)

ARRANGING FOR FOLLOW-UP EVALUATION

You will need to arrange in advance of your workshop for participants' supervisor(s) to

1. send participants copies of their dated, signed contracts (handout 7) after the workshop.
2. schedule and take part in a review shortly after the participant has completed Section 2 of the contract.

WORD ATTACK: THREE TECHNIQUES

I. INTRODUCTION

Introduce yourself and welcome participants to your workshop. Ask each participant to introduce herself to the group, or you may present an icebreaking activity to help everyone get acquainted.

Decoding skills are sometimes called "word attack skills", and for good reason. A reading student confronting an unknown word needs tools to decode the word. One analogy might be of a woman digging through her purse searching for a suitable weapon to fend off an approaching mugger. Reading students must rely on their decoding skills to avoid being "mugged" by unfamiliar words.

Tell your participants that the purpose of this workshop is to present criteria for selecting decoding techniques. You will look at three word attack techniques, examine their strengths, and discuss how student needs determine the choice of technique. Any technique's effectiveness depends largely on the tutor's ability to match the technique to the teaching moment. This means that she not only needs to know the strengths and limitations of each technique of word attack, but that she needs to be aware of her student's needs and to observe student responses to the techniques she offers.

Take a few minutes here to address the difference between understanding a word's meaning and correctly pronouncing it. The purpose of reading is to extract meaning from print. It is not necessary for readers to pronounce words correctly in order to understand what they read. Neither a native English speaker nor an ESL student need achieve standard pronunciation in order to understand the meaning of words in print. It is very important that a tutor never lose sight of this, and that she never imply otherwise to her student.

Two of the three word attack techniques presented in this workshop rely on pronunciation skills. The student's own readiness to address pronunciation would be a consideration in a tutor's choice of decoding technique. While correct pronunciation is not vital to reading for meaning, it is a social skill. As such, correct pronunciation may have importance to either an ESL student or a native speaker. Here is another instance of the necessity for a tutor to know her student's goals. To effectively teach word attack a tutor must understand each technique's application, and be aware of her student's needs.

Activity: I Can Use That Idea!

1. Point out that participants get stimulation and information from each other, just as a presenter learns from and is energized by the people attending her workshop.

2. Explain that handout 1, "I Can Use That Idea!" is an activity for each participant to complete during the course of the workshop. When she hears or sees techniques offered by the presenter (and by other participants) that appeal to her, she is to jot them down on handout 1.

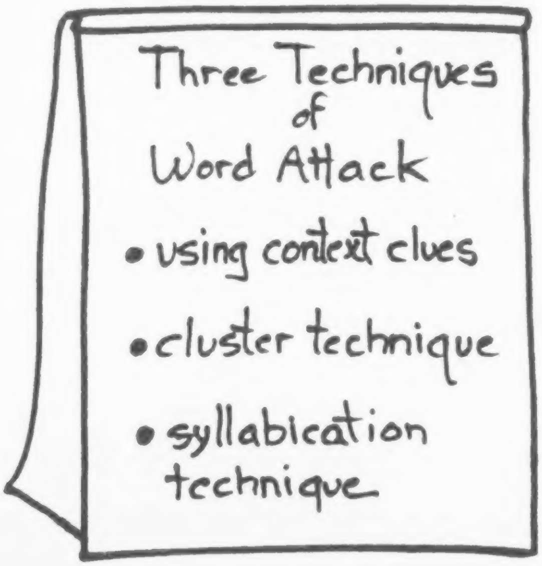
3. Give participants handout 1.

4. Throughout the workshop, remind and encourage your participants to use handout 1.

The three techniques of word attack presented in this workshop are:

- using context clues
- cluster technique
- syllabication technique

Display prepared flipchart 1, "Three Techniques of Word Attack."


Three Techniques
of
Word Attack
• using context clues
• cluster technique
• syllabication
technique

prepared flipchart 1,
"Three Techniques of Word Attack"

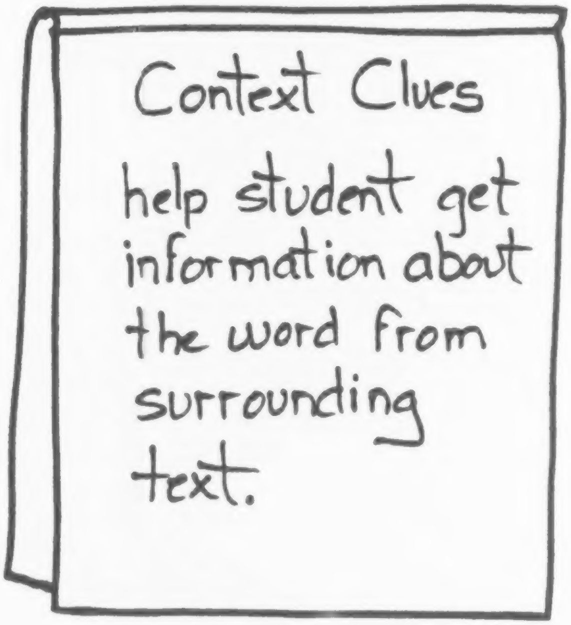
Give participants handout 2, "Three Techniques of Word Attack."

Because it is critically important that any word attack technique fit the student's need of the moment, a reading teacher must apply her understanding of reading theory and her perception of her student to her choice, and observe the teaching's effect. If the student doesn't find a tool useful, that is the tutor's signal to offer another tool. The short-range goal in teaching decoding techniques is that the student be able to use them in classroom reading and in planned exercises. The ultimate goal is the reader's independent use of word attack.

II. CONTEXT CLUES

The purpose of using context clues is to enable the reader to guess from the meaning of words and phrases surrounding an unknown word, what the unknown word might be.

Display prepared flipchart 2, "Context Clues."



Context Clues

help student get information about the word from surrounding text.

prepared flipchart 2,
"Context Clues"

Discuss with your group reasons for choosing this word attack technique.

In using context clues, the reader does not stop reading for meaning in order to examine letters or letter clusters within the word. Readers at all levels use context clues. Conscious knowledge of this decoding skill can make it a powerful tool for any reading student.

The next activity, which is done in two parts, lets participants experience how they as readers use context clues to determine the meaning of unfamiliar words.

Activity: Using Context Clues

1. Give participants handout 3, "Using Context Clues." Instruct them to fold part B under, out of view.

2. Ask them to read the instructions, then do part A of the exercise. Allow 5-7 minutes for this.

3. Direct participants to unfold handout 3, read the instructions for part B, then complete the exercise. Allow 5-7 minutes.

Ask your participants how many of them went back to part A and made changes in their selections based on what they had learned from the part B context in which the words appeared. Discuss what participants had to do in order to use context clues.

Using context clues often involves:

- **rereading text preceding the unknown word**, looking for word meanings and relationships that give clues to its meaning. In handout 3, part B, an **adversary** is something the narrator would "outdistance," or run away from if he could. What does a person run away from? An enemy? A monster? An adversary in this context is someone or something that might do him harm.

- **reading further in the text** for a word or phrase that may shed some on light the unknown word. An example in handout 3, part B is the word **marooned**. The paragraph immediately following the word clearly defines its meaning.

- **visualizing the scene** in order to understand its elements. In handout 3, part B, **supplication** occurs at the end of a phrase describing a man on his knees, holding out his clasped hands. The reader might reasonably ask himself, "What might a man be doing in that position?" The reader might imagine himself in that position. "To plead or ask for help," is an obvious answer, and does in fact describe supplication.

An unknown word in an otherwise readable sentence is, in a sense, a blank. The following fill-in-the-blank activity is another way for participants to experience the use of context clues.

Activity: Supplying Missing Words, Using Context Clues

1. Display transparency 1, "Fill in the Blank Using Context Clues."

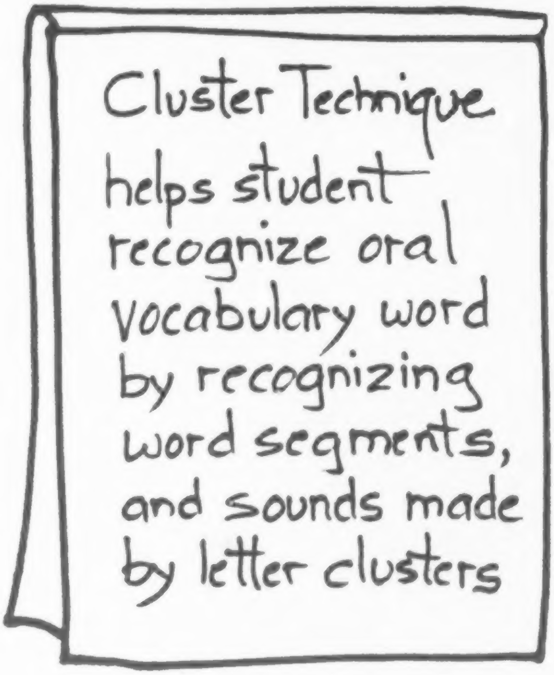
2. Examine the first five sentences, asking a different participant to supply the missing word in each.

Talk with your participants about what clues they used, and how they reasoned in making their guesses. Conclude this activity by emphasizing the benefit to a student of *immediate success with a new technique.* It is important to select unambiguous phrases and familiar subject matter at the student's reading level when introducing a student to the use of context clues.

III. CLUSTER TECHNIQUE

The cluster technique deals with the relationship of letters and letter-clusters to sounds.

Display prepared flipchart 3, "Cluster Technique."



Cluster Technique
helps student
recognize oral
vocabulary word
by recognizing
word segments,
and sounds made
by letter clusters

prepared flipchart 3,
"Cluster Technique"

Discuss with your group when a tutor would select this word attack technique.

The purpose of the cluster technique is to enable the student ultimately to pronounce the whole word and recognize it from his oral vocabulary.

When the reader stops to examine the letters making up an unknown word, he has for the moment stopped reading for meaning. Using the cluster technique, the reader is reading for sound. If the word he pronounces is in his *oral* vocabulary, when he hears it he will know its meaning. This is how the cluster technique enables a reader to extract meaning from print.

A beginning or reluctant reader very often is afraid to try to sound out longer words; reliance only on sight words can interfere with a student's development of word attack skills. The cluster technique can help a student in this situation.

An important aspect of this technique is that it teaches a reader to look at a target word analytically. Sometimes a student sees an initial letter, or the overall look of a word and makes a guess on that basis. When this leads recurrently to error, his tutor may introduce the cluster technique. It not only guides a reader to examine all parts of the word, but demonstrates that word attack need not begin with the first part of the word. Successful readers know this, though perhaps not consciously.

Emphasize to participants that a tutor should choose the cluster technique only when she knows that the target word is in her student's oral vocabulary.

Your workshop participants can probably readily decode all or nearly all of the words in their oral vocabularies. To make it possible for them to experience a decoding deficiency, and use the cluster technique to attack it, you are going to break the oral vocabulary rule. Explain to your participants that the activity they are going to do breaks the rule only because they—unlike their students—can already recognize the written words necessary in their everyday lives.

Activity: Analyzing a Very Long Hard Word

1. Display on the overhead transparency 2,

   pneumonoultramicroscopicsilicovolcanoconiosis.

2. Invite participants to pronounce this word.
3. Use the two small white cards to expose a recognizable meaning-unit or sound-unit within the word, such as **ultra** or **micro**.
4. Ask participants to pronounce this familiar segment of the word.
5. Explain that the purpose of beginning with a middle segment of the word is to show the student that he can start with an easily recognizable part, and does not have to start word attack at the beginning of the word.
6. Expose other segments of the word that participants are likely to find familiar. Ask them to pronounce these.

pneumono/ultra/microscopic/silico/volcano/coni/osis

long hard word divided into segments whose meaning readers may recognize

7. Finally, after using the cards to separate and identify all recognizable segments of the word, have your group sound out the remaining parts of the word.

Almost certainly, someone will ask you the meaning of

pneumonoultramicroscopicsilicovolcanoconiosis.

It is a scientific name for blacklung disease. Take this opportunity to point out that just as participants want to know what this long hard word means, adult reading students determine pronunciation in order to find out what a word means.

Print on the transparency a word that might actually appear in a reading student's text, **energy**, for example, and repeat the 7 steps in the analysis.

Demonstration: Sounding Out Words

The following demonstration is to prepare participants for the activity on the following page, in which they will be asked to choose the easiest way to pronounce some difficult words. Take this opportunity to both model and point out the importance of making sure that every student can clearly see the words being analyzed.

1. Display transparency 3, "Sample Words for the Cluster Technique, List 1."
2. Taking each word in turn, demonstrate how you would divide these words in order to help a reading student pronounce them.
3. For each word, call on a different participant to pronounce the segments as you expose them.

Activity: Dividing a Word for Pronunciation

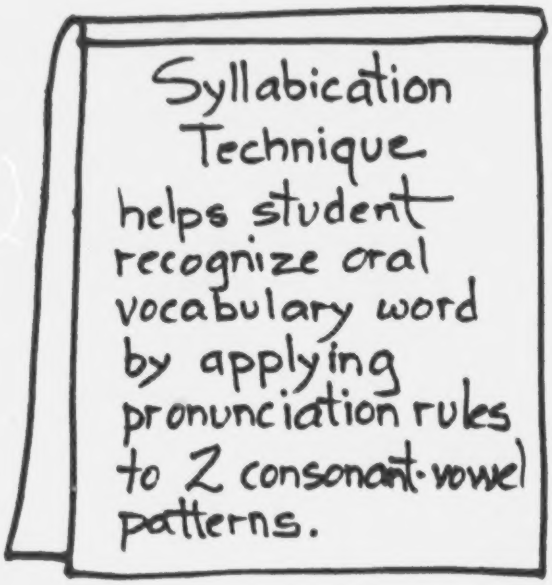
Participants will now practice using the technique you have been demonstrating to divide a word into pronounceable segments.

1. Give participants handout 4, "Sample Words for the Cluster Technique, List 2."
2. Ask them to choose partners.
3. Ask each pair to decide how to cluster the words on handout 4.
4. Allow five minutes for each team to decide on the easiest way to pronounce the words.
5. Display transparency 4, which is a copy of handout 4, "Sample Words for the Cluster Technique, List 2."
6. Ask one of each pair of participants to come to the overhead projector and demonstrate, using a set of white cards on transparency 4, how she and her partner attacked one of the words.
7. Encourage group discussion.

IV. SYLLABICATION TECHNIQUE

This technique helps a student recognize two common consonant-vowel patterns and use these patterns to determine word pronunciation. Like the cluster technique, the purpose of syllabication is to enable the student to recognize a word that is already in his oral vocabulary.

4 Display prepared flipchart 4, "Syllabication Technique."



Syllabication
Technique
helps student
recognize oral
vocabulary word
by applying
pronunciation rules
to 2 consonant-vowel
patterns.

prepared flipchart 4,
"Syllabication Technique"

Using this technique, the student identifies two consonant-vowel patterns which tell him how to pronounce the initial vowel in each pattern, and how to divide the word into syllables. This information enables him to pronounce and recognize the word.

Discuss with your group why a tutor might choose this word attack technique.

As with other techniques of word attack, the effectiveness of this one depends on appropriate application. A tutor would present this technique to a student who consistently had difficulty distinguishing between written words such as **dinner** and **diner**, or **hopping** and **hoping**.

STEP 1: MARKING VOWELS AND CONSONANTS

The tutor should introduce this technique only to a student who already knows that there are 26 letters in the alphabet, that **a,e,i,o,u**, and sometimes **y** are vowels and the remaining letters are consonants.

The tutor introduces her student to a simple notation system for identifying the consonants and vowels in his reading material. He will use the notation system to help him see two vowel-consonant patterns: **v-c-v** and **v-c-c-v**.

Demonstration: Notation System

1. Display transparency 5, "Linda Ate Dinner at the Diner."
2. Write **c** above each consonant and **v** above each vowel.
3. As you demonstrate, tell participants that at first the tutor will do this in pencil on the student's text as he watches.
4. Explain that after doing this for the student a time or two, the tutor will direct the student to make his own pencilled notations above the text.

In order to mark long and short vowels in his text, the student must know what they are. The following demonstrates a way to introduce the concept of long and short vowels.

1. Display the top half of transparency 6, "Long and Short Vowels."
2. Note that short familiar words make the best examples.
3. Discuss with your group how a tutor might choose words to help her student recognize long and short vowels.

Aids to Memory

In searching for ways to help her student remember the information he needs, a tutor accumulates a variety of multisensory techniques. A mnemonic device provides a "hook" to hang new information on. Something that is more easily remembered can be associated with new information that may be hard to recall if the learner has no mnemonic hook. As always, the tutor must make an informed guess as to what a particular student may find useful.

This mnemonic device was created to help a beginning reader remember the short vowels. It employs two powerful aids to memory: humor and a picture.

Display the bottom half of transparency 6, "Bad Ed Is Not Up"

Discuss some possibilities for mnemonic devices in teaching. Mention that a student who enjoyed drawing might make his own visual aid. He would have not only the pleasure of exercising and displaying a skill, but creative and kinesthetic involvement to help him remember the material.

Give participants handout 5, "Long and Short Vowels" and "Bad Ed Is Not Up."

STEP 2: IDENTIFYING PATTERNS

When the student is accustomed to marking letters as vowels or consonants, and is familiar with long and short vowels, the tutor introduces the vowel-consonant-vowel, and vowel-consonant-consonant-vowel rules:

v-c-v rule: The first vowel in a v-c-v sequence is likely to be a long vowel.

v-c-c-v rule: The first vowel in a v-c-c-v sequence is likely to be short.

Display transparency 7, "Two Rules for Determining Vowel Sounds."

Demonstration: Two Consonant-Vowel Patterns

1. Mark the letters of the sample sentence as vowels or consonants.
2. Call on participants to identify the **v-c-v** and **v-c-c-v** patterns.
3. Demonstrate that in the **v-c-v** pattern, syllable division generally occurs between the initial vowel and the single consonant following it: **v/c-v**. In the **v-c-c-v** pattern the syllable division falls between the two consonants: **v-c/c-v**. Note that the letter patterns and syllable divisions do allow a reader to determine word pronunciation.
4. As you demonstrate how to use this word attack technique, emphasize the importance of applying it to words which follow the **v-c-v** and **v-c-c-v** patterns.

The activity on the next page gives participants an opportunity to practice using the **v-c-v** and **v-c-c-v** rules.

Activity: Using the Rules of V-C-V and V-C-C-V

1. Divide participants into two groups.
2. Give each group handout 6, "Using the Rules of V-C-V and V-C-C-V" (two sides, A and B).
3. Direct one group to use the A side of handout 6. Direct the other group to use the B side.
4. Allow the groups five minutes to mark and identify the target sequences of consonants and vowels, and using those patterns, divide the words into syllables.
5. Display transparency 8, which is a copy of sides A and B of handout 6, on the overhead for speakers' use.
6. Ask each group to send a speaker up to demonstrate on the overhead projector how her group applied the rules to its words.

Review the application of the syllabication technique. Being able to determine long and short vowel sounds, and syllable divisions can be very useful to a student who has repeatedly failed to distinguish between words with the **v-c-v** and **v-c-c-v** patterns. Observing this particular decoding problem, his tutor can help him become aware of the patterns, and use this awareness which most readers consciously or unconsciously develop.

V. CONCLUSION

This workshop's purpose has been to use three techniques of word attack to examine how the student's needs determine his tutor's choice of teaching technique. Having a wide variety of decoding techniques to offer is only the beginning of a reading teacher's job. She must have criteria for selecting a technique. She needs to know the purpose of each word attack technique. She needs know if it is appropriate to her student's situation, and she must be able to observe whether or not her student actually benefits from it.

This process of carefully choosing a technique, using it, then evaluating the results is a lifeskill. The adult student whose teacher demonstrates such skill in her work has not only a good tutor, but a model and companion in learning.

Activity: I Can Use That Idea!

1. Ask your participants to look over the lists they've made on handout 1, "I Can Use That Idea!"
2. Tell them that you would like each person to select from her list two ideas presented by the trainer that she will use within the next two weeks in her tutoring.
3. Give participants handout 7, "Contract" and ask them to read it and fill in Section 1. Allow five minutes.
4. Ask each participant to share with the group one of her two ideas.
5. Encourage discussion.
6. Collect handout 7.
7. Remind your participants that their volunteer supervisor(s) will keep the original, and make a copy of the contract to mail back to each participant. The supervisor will get in touch with each participant to schedule a review as soon as possible after the participant has used both techniques.

APPENDIX

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Transparencies

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1. "Fill in the Blank Using Context Clues" 294
2. "pneumonoultramicroscopicsilicovolcanoconiosis" 295
3. "Sample Words for the Cluster Technique, List 1" 296
4. "Sample Words for the Cluster Technique, List 2" (copy of handout 4)
5. "Linda Ate Dinner at the Diner" 297
6. "Long and Short Vowels" and "Bad Ed Is Not Up" (copy of handout 5)
7. "Two Rules for Determining Vowel Sounds" 298
8. "Using the Rules of V-C-V and V-C-C-V" 299

Fill in the Blank Using Context CLues

1. At the end of the program there was a pause for station ____________ .
2. Because Tom did so much work on his car, he was given a new set of crescent ____________ for his birthday.
3. You may apply for the job by going to the ____________ office and filling out the correct form.
4. For the class party the cooking class tried a new ____________ for pecan cookies to be served with strawberry sundaes.
5. Although Phil Adams is a professional golfer, he usually follows the ____________ tournament.
6. Mike checked the ____________ to see when the bus from Omaha would arrive.
7. The man running for president made a good ____________ speech.
8. Sue brushed her straight blond hair back and fastened it with a ____________ .
9. There is always a factory-trained ____________ on duty at Fillson's Garage.
10. Before leaving on the long trip the engineer inquired about several different accident insurance ____________ .
11. Because of the unusually hot weather the air ____________ was turned on three weeks earlier than last year.
12. Posters asking voters to cast their ballots for each ____________ had been tacked up outside the building.
13. Jack called Sue's home number and left a ____________ on her answering machine.
14. Paul left the classroom to get a drink from the water ____________ in the hall.

campaign
identification
mechanic
barrette
wrenches
candidate
message
conditioner
fountain
personnel
policies
recipe
schedule
amateur

--adapted from Tactics in Reading Scott Foresman Company pneumonoultramicroscopicsilicovolcanoconiosis

Sample Words for the Cluster Technique

LIST 1

visualize

together

misfortune

agreeable

nonsense

discovery

mosquito

happiness

attorney

dependent

employed

powdery

Linda ate dinner at the diner.

Two Rules for Determining Vowel Sounds

v-c-v rule

The first vowel in a v-c-v sequence is likely to be long.

v-c-c-v rule

The first vowel in a v-c-c-v sequence is likely to be short.

SAMPLE SENTENCE

Linda ate dinner at the diner.

Using the Rules of V-C-V and V-C-C-V

Directions: Divide the following words into syllables. Use the **v-c-v** rule. Remember to divide the words before the consonant if the first vowel is long, and after the consonant if the vowel is short.

1. depart
2. vibrate
3. frozen
4. vapor
5. cavern
6. student
7. human
8. profit
9. major
10. decay
11. silence
12. vacant

Directions: Divide the following words into syllables. Use the **v-c-c-v** rule. Divide between the consonants. Example: **kit/ten**

1. whisper
2. trigger
3. suspect
4. public
5. member
6. sentence
7. thunder
8. sermon
9. permit
10. temper
11. plastic
12. public

Handouts

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4. "Sample Words for the Cluster Technique, List 2" 305
5. "Long and Short Vowels" and "Bad Ed Is Not Up" 306
6. "Using the Rules of V-C-V and V-C-C-V"
    - side A 307
    - side B 308
7. "Contract" 309

WORD ATTACK WORKSHOP Trainer's name ____________________

Date __________ Location of training ____________________

I Can Use That Idea!

As you participate in this workshop, use this sheet to list tutoring techniques you would like to try. If you need more writing space please use the back of this sheet.

Three Techniques of Word Attack

Technique	Purpose	Strength	When to Choose It
Using Context Clues reading level 4+	to help the student get information about the word's meaning from surrounding text	does not interrupt reading for meaning fosters conscious awareness of a decoding technique used by readers at all levels	the student has a good understanding of the text the student makes incorrect guesses based on the word's appearance, without reference to context
Cluster Technique reading level 4+	to help the student recognize a word in his oral vocabulary be recognizing parts of the word, and by pronouncing sounds represented by letter clusters in the word	does not require that the student have knowledge of phonics promotes analytical thinking reaches comprehended aspects of the word	the word is in the student's oral vocabulary the student makes incorrect guesses through failure to examine all parts of the word
Syllabication Technique reading level 0+	to help the student recognize a word in his oral vocabulary by applying rules of pronunciation indicated by two consonant-vowel patterns.	fosters conscious awareness of decoding information used by readers at all levels	the word is in the student's oral vocabulary the student consistently misreads or confuses words with v-c-v and v-c-c-v patterns, such as **diner** and **dinner**, or **tiny** and **tinny**.

Using Context Clues

PART A For each boldface word listed at the left below, try to select the correct definition from the words at the right. Circle your choice. Skip the words you don't know.

incline	MOUNTAIN	SLOPE	VALLEY	PATHWAY
agility	HESITATION	IMAGINATION	SORROW	EASE AND SPEED
bole	TWIG	TREE TRUNK	SHADOW	GROVE
coracle	STONE	STEAMSHIP	PLANT	BOAT
adversary	FRIEND	OPPONENT	WILD ANIMAL	RACEHORSE
recollection	COLLECTION	MEMORY	SHOT	GUN BARREL
resolutely	WEAKLY	WITH FIRMNESS	IN A FRIGHTENED MANNER	CAREFULLY
consternation	CONSIDERATION	DISMAY	LAUGHTER	COMFORT
supplication	NERVOUSNESS	EARNEST PRAYER	JOY	GENEROSITY
countenance	FACE	GLANCE	MIRROR	PICTURE
mendicants	MECHANICS	CITIZENS	MEDICINE MEN	BEGGARS
various	UNLAWFUL	INDEPENDENT	SIMILAR	DIFFERENT
gaskin	GASLIGHT	GASOLINE	ROPE	BONES
accouterments	SURROUNDINGS	EQUIPMENT	COMPANIES	PERFORMANCES
marooned	MADE DARK RED	DESERTED	MURDERED	CAPTURED

PART B The words listed above at the left appear in context in the following paragraphs from Treasure Island by Robert Louis Stevenson. Read the paragraphs, noting the context clues. Then do Part A again. This time underline what you now think is the correct meaning for each word.

From the side of the small hill, a steep and stony **incline**, a spout of gravel was dislodged and fell rattling and bounding through the trees. I looked in that direction and saw a figure leap with great **agility** behind the **bole** of a pine tree. It appeared dark and shaggy. Whether it was bear, man, or monkey I could not tell. I turned on my heel and hastily began to retrace my steps in the direction of the **coracle** I had rowed to the island.

Instantly the figure reappeared, and, making a wide circuit, began to head me off. I could see it was useless for me to try to outdistance such an **adversary**. I stood still, therefore, and cast about for some method of escape; and as I was so thinking, the **recollection** of my pistol flashed into my mind. Courage glowed again in my heart; and I set my face **resolutely** for this creature of the island and walked briskly toward it.

The figure was concealed by this time behind another tree trunk; but it must have been watching me closely, for as soon as I began to move in its direction, it came out of hiding. I could no longer be in doubt that it was a man.

He hesitated, drew back, came forward again, and at last, to my wonder and **consternation**, threw himself on his knees and held out his clasped hands in **supplication**.

I could see now that he was a white man like myself and that his features were even pleasing. His skin, wherever it was exposed, was burned by the sun; even his lips were black, and his fair eyes looked quite startling in so dark a **countenance**.

Of all the **mendicants** that I had seen or fancied, he was the chief for raggedness. The patchwork of his tattered clothing was held together by the most **various** and singular fastenings: brass buttons, bits of stick, and loops of tarry **gaskin**. About his waist he wore an old leather belt, which was the one solid thing in his **accouterments**.

"Who are you?" I asked.
"Ben Gunn," he answered, his voice hoarse and awkward. "And I haven't spoke with a Christian these three years."
"Three years!" I cried. "Were you shipwrecked?"
"Nay, mate," said he. "**Marooned**."

I had heard the word, and I knew it for a horrible kind of punishment common enough among the buccaneers, in which an offender is put ashore with a little powder and shot, and left behind alone on some desolate distant island.

–Tactics in Reading Scott Foresman Company

Sample Words for the Cluster Technique

LIST 2

economy
fortieth
turkey
imprinted
horizon
enable

official
business
manager
eventful
reminder
principal

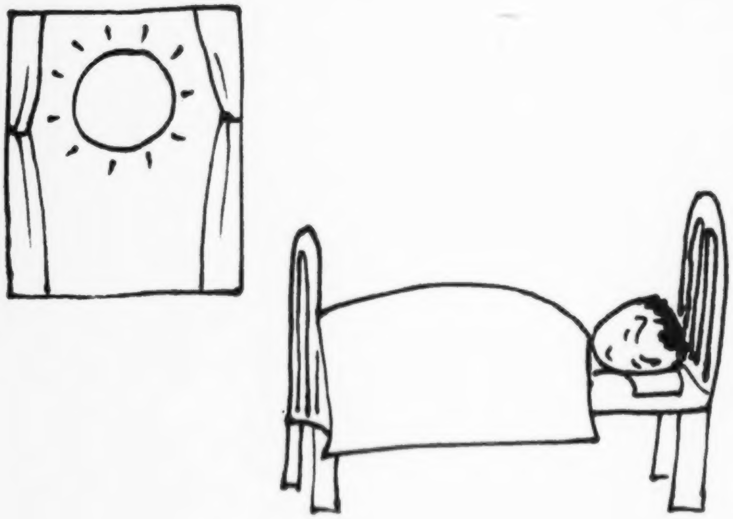
Long and Short Vowels

long vowels			**short vowels**		
ā	as in	āte	ă	as in	ăpple
ē		ēat	ĕ		ĕgg
ī		īce	ĭ		ĭn
ō		ōwe	ŏ		ŏx
ū		ūse	ŭ		ŭp

y can sound like **ē** or **ī** as in **only** and **fly**.

---

an illustrated sentence using all five short vowel sounds



Băd Ĕd ĭs nŏt ŭp.

--originated by Louise deBooy

SIDE A

Using the Rules of V-C-V and V-C-C-V

Directions: Divide the following words into syllables. Use the v-c-v rule. Remember to divide the words before the consonant if the first vowel is long, and after the consonant if the vowel is short.

1. depart
2. vibrate
3. frozen
4. vapor
5. cavern
6. student
7. human
8. profit
9. major
10. decay
11. silence
12. vacant

SIDE B

Using the Rules of V-C-V and V-C-C-V

Directions: Divide the following words into syllables. Use the v-c-c-v rule. Divide between the consonants. Example: kit/ten

1. whisper
2. trigger
3. suspect
4. public
5. member
6. sentence
7. thunder
8. sermon
9. permit
10. temper
11. plastic
12. public

Word Attack Workshop

Trainer's name ______________________ Location of training ______________________

CONTRACT: The three-part form below is for training evaluation. Please read all three sections carefully. If you understand what is required, and agree to use and evaluate two techniques from this workshop, complete Section 1 now. Your supervisor will keep the original and mail a copy of the contract back to you.

Section 1 **To be completed by workshop participant at conclusion of training**

____
date of training

Technique 1: ______________________ name or description

Technique 2: ______________________ name or description

____
workshop participant's signature

Section 2 **To be completed by workshop participant within two weeks of date in Section 1**

TUTOR'S OBSERVATIONS

Technique 1 ______________________ date of use

Technique 2 ______________________ date of use

If you need more writing space, please use the back of the sheet.

Section 3 **To be completed by workship participant and supervisor as soon as possible after participant has completed Section 2**

Comments and Suggestions

____
date of review with supervisor

Technique 1

Technique 2

If you need more writing space, please use the back of the sheet.

____
supervisor's signature

BIBLIOGRAPHY

Allen, Virginia French. *Reading for Life: A First Book for Adults and Their Tutors*. Wheat Ridge CO: Spring Institute for International Studies, 1987.

Heilman, Arthur W. *Phonics in Proper Perspective*. Columbus OH: Merrill Publishing Company, 1989.

Thomas, Ellen Lamar and H. Alan Robinson. *Improving Reading in Every Class : A Sourcebook for Teachers*. Boston: Allyn and Bacon Inc., 1982.

Tactics in Reading. Dallas TX: Scott Foresman Company.

TACTICS
Scott Foresman Company
1900 East Lake Avenue
Glenview IL 60025

Challenger Adult Reading Series. Syracuse NY: New Readers Press.

SOURCES FOR INSTRUCTIONAL KITS

D-Code Program

Instructional Communications Technology, Inc.
Huntington NY

Media Materials, Inc.

Media Materials, Inc.
2936 Remington Avenue
Baltimore MD 21211

(609) 426-0317

TEST TO MEASURE PHONIC SKILL

Spache Diagnostic Reading Scales

McGraw Hill, Inc.
Order Services
Princeton Road
Hightstown NJ 08520

Chapter 9

Tutor Training Workshop

SPELLING SHOULD BE FUN

based on a workshop
developed and presented by
Carol Newman-Holitza

PURPOSE:

To provide tutors with three techniques of teaching spelling

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V. Conclusion 333

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GLOSSARY

auditory mode: thinking in words or sounds.

imagined visual image: a mental picture of something not actually seen.

kinesthetic mode: thinking in feelings, including senses of touch, taste and smell.

neurolinguistics: the study of neurological processes underlying the development and use of language.

proofreading: reading in order to find and mark errors to be corrected.

remembered visual image: a mental picture of something the thinker has actually seen.

visual accessing cue: eye movement that accompanies thinking in the visual, auditory or kinesthetic mode.

visual mode: thinking in pictures.

MATERIALS CHECKLIST

ALL FLIPCHARTS ARE ILLUSTRATED IN THE CHAPTER TEXT. ALL HANDOUTS EXCEPT "VISUAL ACCESSING CUES" ARE LOCATED IN THE APPENDIX. HANDOUT 2, "VISUAL ACCESSING CUES," IS IN THE CHAPTER TEXT ON PAGE 322.

black waterbase markers and optional colors for flipcharts

3 x 5" lined index card for neurolinguistic spelling procedure demonstration

overhead projector

prepared flipcharts (4)

1. "Three Spelling Techniques"
2. "The Proofreading Procedure"
3. "Emphasize Success"
4. "Spelling Test Procedure"

group response flipcharts (3)

1. "Remembered and Imagined Visual Image Questions"
2. "Questions to Elicit Remembered and Imagined Sounds or Words"
3. "Questions to Elicit Kinesthetic Experience"

transparency (1)

1. "Visual Accessing Cues" (copy of handout 2)

handouts (6)

1. "Steps for Correcting Misspelled Words Using Proofreading Skills"
2. "Visual Accessing Cues"
3. "Eliciting Visual Accessing Cues"
4. "Neurolinguistic Spelling Procedure" (two sides)
5. "Spelling Test Packet"
6. "Commonly Misspelled Words Packet"

PREPARATION

You Will Need to Make

4 prepared flipcharts

3 group response flipcharts

1 transparency

6 handouts, including 2 packets

HANDOUTS

There are two kinds of handouts in this workshop: individual handouts 1-4, and the "Spelling Test Packet" (handout 5) and the "Commonly Misspelled Words Packet" (handout 6) used in Section IV. Copy both packets, including the cover pages listing their contents. Staple each packet's pages together for participants' convenience.

Note that handout 4, "Neurolinguistic Spelling Procedure," has two sides.

Handout 2, "Visual Accessing Cues" is the only handout not in the Appendix. It is in chapter text, on page 322.

NEUROLINGUISTIC SPELLING PROCEDURE

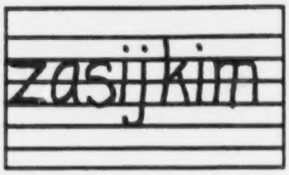
Trainer's Qualification

This is *very* important. You should train others in the use of neurolinguistic spelling procedure only after you have become experienced—and successful—using it with adult students.

Workshop Demonstration

The best way to demonstrate neurolinguistic spelling procedure is with the help of an adult learner who has been successful using the procedure. For your demonstration choose a word that the student does not already know how to spell.

If a student volunteer is not available, ask a participant in your workshop to take the part of the student in your demonstration. To simulate a word unfamiliar to the student, make up a non-word of at least two syllables and seven letters.



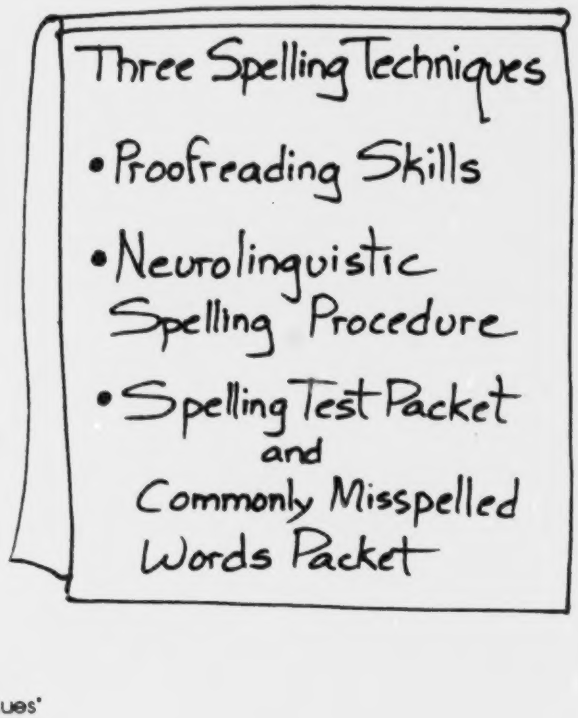
example of a non-word used to demonstrate neurolinguistic spelling procedure

SPELLING SHOULD BE FUN

I. INTRODUCTION

Many adult students feel very defensive about their spelling skills. They are aware of the still-common assumption that poor spelling indicates low intelligence. Adult students need to feel confident that they can learn to spell. They need especially to feel confident that they can learn to write correctly the words they need for work and the rest of everyday life. The three techniques presented here can help meet that need.

Display prepared flipchart 1, "Three Spelling Techniques."



Three Spelling Techniques

- Proofreading Skills
- Neurolinguistic Spelling Procedure
- Spelling Test Packet and Commonly Misspelled Words Packet

prepared flipchart 1,
"Three Spelling Techniques"

Tell participants how each technique works.

- **Proofreading Skills**

  Recommended for use at reading levels 5-12.

  How teaching proofreading skills works:

  Teaching a student to proofread his own writing in order to locate and correct spelling errors uses words the student has already chosen to write. When the student knows he can spell these words correctly, he owns them.

- **Neurolinguistic Spelling Procedure**

  Recommended for use at reading levels 5-12.

  How neurolinguistic spelling procedure works:

  This application of visual memory and kinesthetic awareness enables the student to *see* in his mind the word he needs to spell, then to verify that it *feels* right. Words that the student finds especially difficult can yield surprisingly easily to this procedure.

- **The Spelling Test Packet and The Commonly Misspelled Words Packet**

  Recommended for use at reading levels 8-12.

  How the packets work:

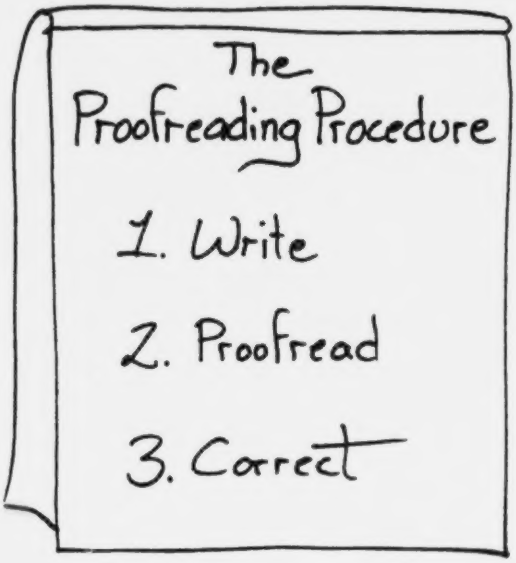
  A short diagnostic spelling test taken by the student indicates what *kind(s)* of error he makes. The tutor directs the student to portions of the Commonly Misspelled Words Packet that provide spelling rules and exercises designed to help him correct his particular error(s).

II. BETTER SPELLING THROUGH PROOFREADING SKILLS

Teaching adult students how to find and correct their own spelling errors is one way to help them begin to change long-held patterns of poor spelling.

THE PROOFREADING PROCEDURE

2 Display prepared flipchart 2, "The Proofreading Procedure."



The Proofreading Procedure

1. Write
2. Proofread
3. Correct

prepared flipchart 2,
"The Proofreading Procedure"

Describe the general procedure.

1. **Write**

   The student writes on a subject of interest and importance to him.

2. **Proofread**

   The tutor helps the student find and mark misspelled words.

3. **Correct**

   The student and tutor analyze the misspellings. The student makes corrections and practices correct spellings.

In each successive writing assignment the student does more independent work in finding, analyzing and correcting his misspelled words.

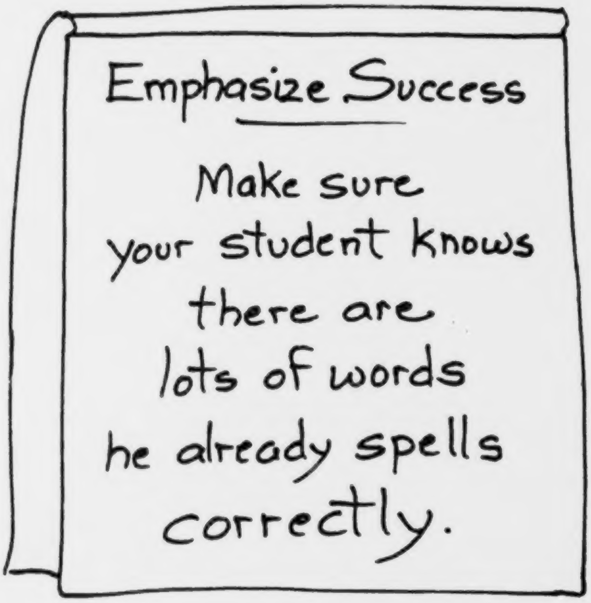
Give your participants handout 1, "Steps for Correcting Misspelled Words Using Proofreading Skills."

Activity: Examining Proofreading Procedure

1. Ask a different participant to read aloud each of the steps.
2. Invite participants' questions.
3. Encourage discussion about the use of this procedure.

Point out that the student acquires proofreading skills *gradually*, without any stress, as he shares his writing with his tutor.

Display prepared flipchart 3, "Emphasize Success."



Emphasize Success

Make sure
your student knows
there are
lots of words
he already spells
correctly.

prepared flipchart 3,
"Emphasize Success"

Talk with your participants about this very important aspect of teaching spelling.

III. NEUROLINGUISTIC SPELLING PROCEDURE

NEUROLINGUISTIC THEORY

Neurolinguistic theory states that people think in three modes: visual, auditory and kinesthetic. An experienced observer, by noting a person's subtle facial changes and body movements and particularly his eye movements, can determine the mode and sequence of modes the thinker is using.

Language reflects these modes of thought.

Examples of language reflecting modes of thought:

visual

"I see what you mean."

"Let's see..."

"It appears to me that..."

auditory

"I told myself..."

"What I'm hearing is..."

"I don't like the sound of that..."

kinesthetic

"I'm comfortable with that."

"I just feel..."

"He touched on that subject."

By observing a person's eye movements, during conversation and by listening for spoken phrases that indicate modes of thought, someone experienced in the use of neurolinguistic theory can follow the other person's thinking process. This awareness can be used to improve interpersonal communications and to replace unsuccessful thinking processes with thinking processes that enable a person to accomplish his goal.

Visual Accessing Cues

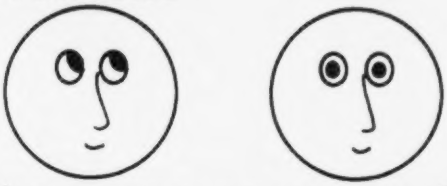
and sample questions to elicit the cues

The cues shown are those you may expect to see in a right-handed person. A left-handed person's visual accessing cues are likely to be the mirror opposite of a right-handed person's.

VISUAL MODE:

remembered visual images

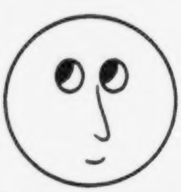
Eyes up and to his left or eyes front and unfocused



"What color is the outside of this building?"

imagined visual images

Eyes up and to his right

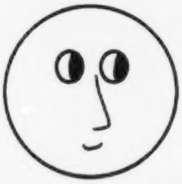


"How would you look with green hair?"

AUDITORY MODE:

remembered sounds or words

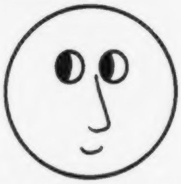
Eyes to his left at eye level



"Can you hear your mother calling your name?"

imagined sounds or words

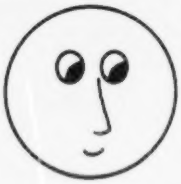
Eyes to his right at eye level



"If you could amplify a caterpillar's footsteps, how would they sound?"

listening to actual sounds or words

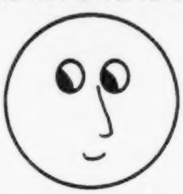
Eyes down and to his left



KINESTHETIC MODE:

emotional and physical feelings; taste; smell

Eyes down and to his right



"How does an orange smell?"

Recommended Reading

Frogs Into Princes

by Richard Bandler and John Grinder
Moab, Utah: Real People Press, 1979

Influencing with Integrity

by Genie Z. Laborde
Palo Alto, California:
Science and Behavior Books, 1984

VISUAL ACCESSING CUES

The eye movements which accompany each mode of thinking are called visual accessing cues.

Give your participants handout 2, "Visual Accessing Cues." Handout 2 is on the preceding page, 322.

Give them time to read it, as you display transparency 1 (a copy of handout 2) on the overhead projector. Neurolinguistic spelling procedure requires familiarity with the concept of visual accessing cues. A tutor using neurolinguistic spelling procedure needs to be able first to identify her student's visual accessing cues.

Discuss with your group the difference between remembered and imagined visual images. Read and discuss the sample questions designed to induce thinking in the visual mode. Discuss the different ways people move their eyes when they are remembering or imagining visual images. Discuss how left- or right-handedness relates to visual accessing cues.

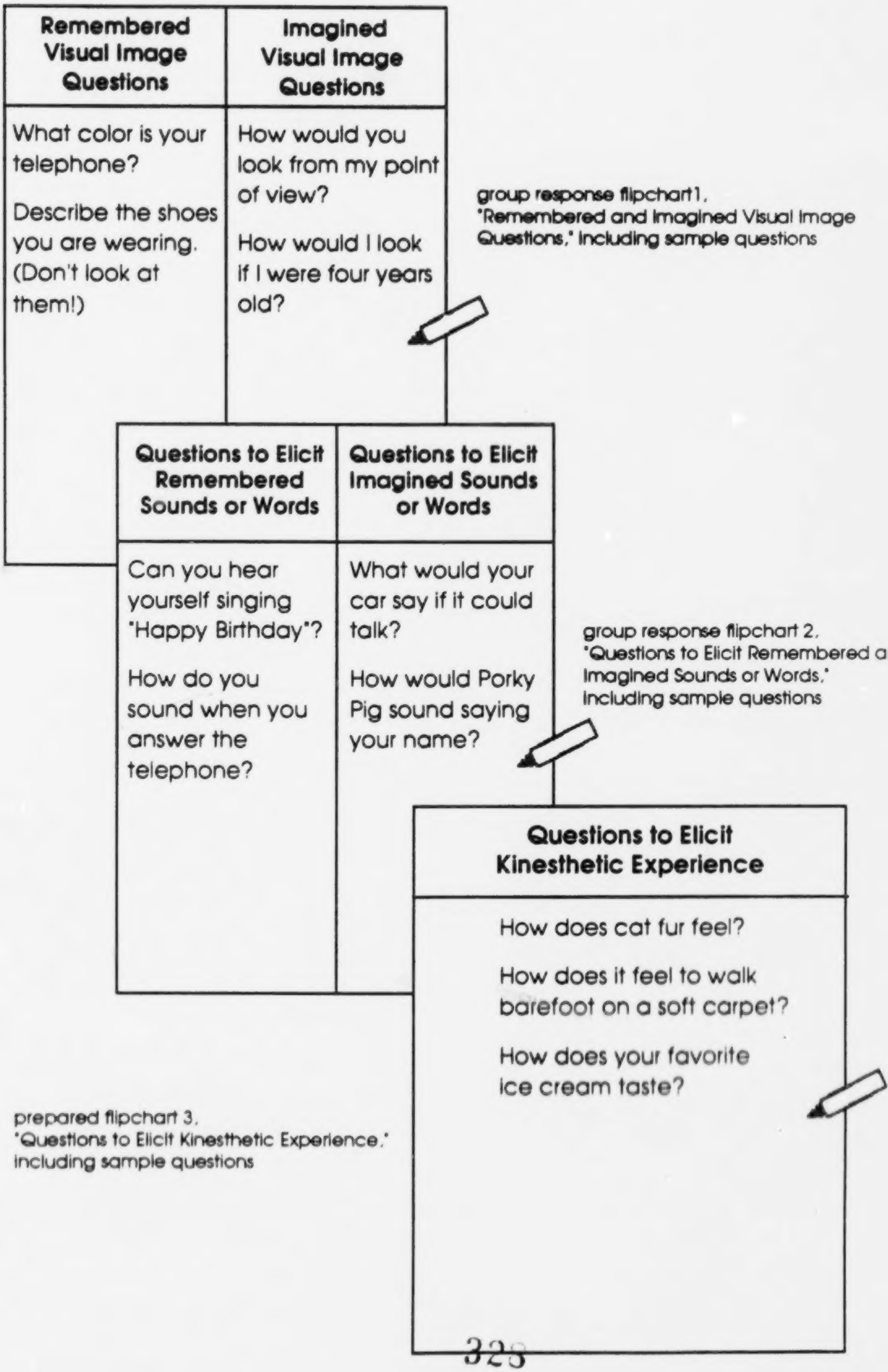
Discuss the auditory mode of thinking, and the kinesthetic mode, and their observable cues.

Invite and answer participants' questions.

The following activity gives participants an opportunity to create some questions to elicit visual accessing cues.

Activity: Designing Questions to Elicit Visual Accessing Cues

1. Display group response fliphart 1, "Remembered and Imagined Visual Image Questions." Read and discuss the sample questions designed to elicit a remembered visual image cue.
2. Ask participants what other questions they can think of to elicit a remembered visual image cue.
3. Write their questions in the appropriate column of group response flipchart 1.
4. Encourage questions and discussion.
5. Repeat steps 2, 3 and 4 for imagined visual image cues.



Remembered Visual Image Questions	Imagined Visual Image Questions
What color is your telephone? Describe the shoes you are wearing. (Don't look at them!)	How would you look from my point of view? How would I look if I were four years old?

group response flipchart1,
"Remembered and Imagined Visual Image Questions," including sample questions

Questions to Elicit Remembered Sounds or Words	Questions to Elicit Imagined Sounds or Words
Can you hear yourself singing "Happy Birthday"? How do you sound when you answer the telephone?	What would your car say if it could talk? How would Porky Pig sound saying your name?

group response flipchart 2,
"Questions to Elicit Remembered and Imagined Sounds or Words,"
including sample questions

Questions to Elicit Kinesthetic Experience
How does cat fur feel? How does it feel to walk barefoot on a soft carpet? How does your favorite ice cream taste?

prepared flipchart 3,
"Questions to Elicit Kinesthetic Experience,"
including sample questions

6. Display group response flipchart 2, "Questions to Elicit Remembered and Imagined Sounds or Words."

7. Discuss and complete group response flipchart 2 as you did group response flipchart 1.

8. Display group response flipchart 3, "Questions to Elicit Kinesthetic Experience."

9. Discuss and complete group response flipchart 3 as you did group response flipcharts 1 and 2.

> *Note to trainer:*
>
> It is important that each question elicit only the intended kind of response. Be aware of and discuss questions that could produce an unintended response. For example, "How would you look in a clown suit?"—a question meant to elicit an imagined visual image cue—could elicit a remembered visual image cue from someone who had actually seen himself in a clown suit. "What color are Frank Sinatra's eyes?" could elicit a remembered visual image cue from someone recalling a movie or TV image or a photo. It could elicit a remembered auditory experience cue from someone who recalled hearing the singer referred to as "Old Blue Eyes." Keep in mind also that what one person thinks of as common knowledge may fall outside someone else's experience: "Who's Frank Sinatra?"

Tell your participants that the next activity is to give them an opportunity to practice eliciting visual accessing cues.

Activity: Eliciting Visual Accessing Cues

1. Give your participants handout 3, "Eliciting Visual Accessing Cues." Give them time to read it silently.

2. Ask participants to spend 5 minutes writing down sets of at least 3 questions designed to elicit visual accessing cues in the 5 categories listed on their handout.

Visual Mode	1. Remembered visual images
	2. Imagined visual images
Auditory Mode	3. Remembered sounds and words
	4. Imagined sounds and words
Kinesthetic Mode	5. Kinesthetic experiences

3. Ask everyone to choose a partner she does not know well. (If the group is uneven in number, three people can be partners.)
4. Direct partner A to ask her questions to partner B and observe B's eye movements in response to each question. Allow 10 minutes for this.
5. Ask A and B to switch roles. Direct partner B to ask her questions of, and observe, A. Allow 10 minutes.
6. Ask the group to reassemble.
7. Everyone should now be able to describe her partner's visual accessing cues for each of the five categories. Discuss what participants were able to observe. Invite and answer questions.

Just as some background information about neurolinguistics and some practical experience in its application are prerequisite for a trainer introducing neurolinguistic spelling procedure to tutors, so tutors should do some reading in this fascinating subject and should practice the procedure before using it with students. *Make certain your participants understand this.*

Refer participants to the two works on neurolinguistics listed in the lower right corner of handout 2, "Visual Accessing Cues." These books can give them a start in learning more about neurolinguistics.

Spend a few minutes discussing how neurolinguistic theory has been applied to interpersonal communication. Someone conversant with neurolinguistic theory can build rapport and communicate his own ideas more effectively by "speaking the other person's language." To give a very simple example, suppose a speaker's gaze has dropped down and to his right, indicating kinesthetic involvement: feelings. At the same time he is saying, "I just can't get a grasp on it. I don't know how to handle this problem."

Responding in the same mode—kinesthetic—in order to build rapport, the user of neurolinguistic theory might say, "Between us, maybe we can get hold of an answer," rather than in the visual mode: "Let's look at your options," or in the auditory mode, "I hear what you're saying."

APPLICATION OF NEUROLINGUISTICS TO SPELLING

Neurolinguistic theory is used to help people replace thinking strategies that don't work with strategies that do. Neurolinguistic spelling procedure can give a student a more effective way to ask himself how to spell a word. *Guessing* or *imagining* how the word *might* be spelled, or trying to *hear* how it *should* be spelled, is replaced by visual *memory* of how the word *is* spelled.

Discussing spelling, Neurolinguistic Programming pioneers Richard Bandler and John Grinder state unequivocally,

> "No matter what language we've operated in, what country we've been to, no matter what the language is, good spellers have exactly the same formal strategy. They see...a remembered image of the word they want to spell, and they know whether or not it's an accurate spelling by a kinesthetic check."
>
> —Frogs into Princes 1979

Give participants handout 4, "Neurolinguistic Spelling Procedure." Allow them time to read it silently. Tell participants that some questions they have may be answered as they watch you demonstrate neurolinguistic spelling procedure.

Introduce your student assistant, or ask for a volunteer from the workshop to help you demonstrate neurolinguistic spelling procedure.

Demonstration: Neurolinguistic Spelling Procedure

1. Ask your student questions to elicit his visual accessing cues. Observe his eye movements. Where does he focus his eyes when he is remembering something he has actually seen? This is the area in which you will hold the word card.

2. Print, or have the student print, the word on a lined 3" x 5" card. (If you have asked a workshop participant to be the "student," use a non-word of at least two syllables, as illustrated on Preparation page 315, to simulate an unfamilar word.)

3. Sit opposite the student. Ask the student to keep his head facing forward and to move only his eyes. Hold the word card at his eye level in the area *this student uses* for accessing visual remembered images. Say the word several times.

4. Say, "Pretend your eyes are pencils, and trace every letter of the word. Take as much or as little time as you need."

5. Take the card away. Ask the student to visualize the word, still looking at the place where the card was. Ask, "What was the first letter? the last letter? How many of the letters hung their tails below the midline? How many reached above the midline? Where in the word were these letters?"

6. Hold the card up again in the same place. Block out different segments of the word with your fingers from the bottom of the card. At first block out only single or double letters. Work up to blocking out half or more of the word at a time. Segments needn't be syllabicated perfectly. Say, "Tell me the letters I am covering up with my fingers."

7. Take the card away. The student should still be looking at the place where the card was. Ask, "What were the first three letters? What were second three letters?" and so on to the end of the word.

8. Hold the card up again in the same place. Say, "Here is the word again. Pretend your eyes are cameras. I will say 'Now!' and when I do, take a picture of the word with your camera-eyes. Hear the 'click' inside your head, and close your eyes and see the word." Say, "Now!"

9. (This step is optional, designed to demonstrate to the student that a clear picture of the word is now in his visual memory.) Take the card away. Say, "Look at the word in your memory and read it to me." Have the student spell the word. Next, have the student spell the word backwards. The student should be able to do this even if he has never attempted to spell a word backwards, as most people have not.

10. Have the student write the word.

11. Have the student check the word he has written with the picture in his visual memory.

12. This final step is the kinesthetic check. Ask the student if he feels the word is right. To access his feelings, he will probably move his eyes down and to his right.

13. Invite participants' responses. They will have questions for you, and for the other person who took part in the demonstration.

Remind tutors to be guided always by each individual student's reponse to a technique. If a student finds the neurolinguistic spelling procedure helpful, the tutor should frequently repeat the procedure with him, to help the student establish it as a habit.

Briefly review neurolinguistic spelling procedure. Points to emphasize include:

- Neurolinguistic theory identifies three modes of thinking. These are accompanied by specific eye movements, which are called visual accessing cues.
- Neurolinguistic research indicates that all good spellers use the same spelling strategy, either deliberately or intuitively. Good spellers use a remembered visual image of the word followed by a kinesthetic check to see if it feels right.
- A tutor needs to have experience eliciting and recognizing visual accessing cues, and needs to become familiar with her student's particular visual accessing cues before she uses neurolinguistic spelling procedure.
- The ultimate goal is a student's independent, continuing use of neurolinguistic spelling procedure.

IV. SPELLING TEST PACKET AND COMMONLY MISSPELLED WORDS PACKET

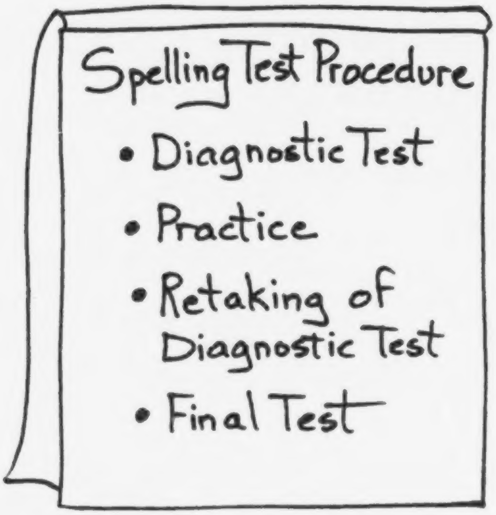
This is a method for teaching advanced spelling skills. The Spelling Test Packet and the Commonly Misspelled Words Packet are appropriate for use by students reading at levels 8-12. The Commonly Misspelled Words Packet categorizes words often misspelled by the general adult population. The student learns to recognize and correct the *kinds* of spelling errors he has made. The Spelling Test Packet requires proofreading skills, which the student needs to develop *before* taking the tests. In the test the student is asked to distinguish correct from incorrect spellings; after he identifies an incorrect word, the student writes the word as he thinks it is correctly spelled.

The study techniques and rules in the Commonly Misspelled Words Packet are drawn from several approaches to spelling. Their common feature is that adult students and their teachers have used them successfully.

Give participants handout 4, the "Spelling Test Packet," and handout 5, the "Commonly Misspelled Words Packet."

Spelling Test Procedure

Display prepared flipchart 4, "Spelling Test Procedure."



Spelling Test Procedure

- Diagnostic Test
- Practice
- Retaking of Diagnostic Test
- Final Test

prepared flipchart 4,
"Spelling Test Procedure"

Describe each step. Ask participants to turn to the Spelling Test Packet pages as you describe how and in what order each page is used.

- **Diagnostic Test**

  The student is given a Diagnostic Test of words, some correct, others misspelled in common ways.

- **Practice**

  The words missed on the Diagnostic Test determine which exercises in the Commonly Misspelled Words Packet the student will do. To demonstrate the use of the Correction Key on page 344, choose one or two examples of misspellings and turn to the prescribed page(s) in the Commonly Misspelled Words Packet. Discuss with participants how the exercise(s) help the student correct his particular spelling problem.

- **Retaking of Diagnostic Test**

  After completing and correcting exercises, the student retakes the Diagnostic Test.

- **Final Test**

  The student has identified and worked to eliminate his spelling errors. Final Test results should reflect that preparation. (The test's designers suggest 70% accuracy as passing level.)

Point out that the tutor will need to make copies of the Diagnostic and Final Spelling Tests for her student to use. It is not necessary to photocopy exercises in Commonly Misspelled Words Packet. Exercise instructions direct the student to write out the exercise on a sheet of notebook paper.

Activity: Examining the Commonly Misspelled Words Packet

1. Ask participants to turn to "Steps for Using the Commonly Misspelled Words Packet" on page 342.
2. Ask a different participant to read aloud each of the steps.
3. Invite participants' questions.
4. Examine the rest of the packet, inviting questions and discussion. Ask if participants feel they could use the tests and exercises with a student. Provide any information needed to help everyone feel prepared to use this teaching technique.

V. CONCLUSION

> **"Help your student remember that spelling is a tool, not a measure of intelligence."**
>
> —Carol Newman-Holitza

Briefly review the three spelling techniques presented in this workshop.

Invite participants' questions and comments.

> **Tell your participants what form of**
>
> **FOLLOW-UP EVALUATION**
>
> **you will use for this workshop.**
>
> **Chapter 2, "Evaluation," discusses the design of follow-up evaluation and provides examples.**

APPENDIX

page

handouts

1. "Steps for Correcting Misspelled Words Using Proofreading SKills" 336
2. "Eliciting Visual Accessing Cues" 337
3. "Neurolinguistic Spelling Procedure"
    - side 1 338
    - side 2 339
4. "Spelling Test Packet" 341
5. "Commonly Misspelled Words Packet" 347

THE TEACHING OF PROOFREADING SKILLS IS RECOMMENDED FOR USE AT READING LEVELS 5-12. IT MAY BE USED AT LEVELS 1-4 WHEN THE STUDENT HAS ENOUGH SELF-ASSURANCE AND WRITING EXPERIENCE TO MAKE SPELLING CORRECTIONS APPROPRIATE.

STEPS FOR CORRECTING MISSPELLED WORDS USING PROOFREADING SKILLS

1. In each writing assignment, ask your student to write about subjects that are important to him.
2. Help your student set up a spelling words sheet with two columns, the first column for the misspelled word and the second column for the correct spelling of the word.
3. On the first writing assignment, as your student watches, mark all misspelled words and write the correct spelling over each word.
4. Ask your student to copy his misspelled words and the correct spellings onto his spelling words sheet. The student is to repeat this step after each writing assignment.
5. With your student, analyze in a simple way the words that have been misspelled: Are they short or long words? Is the same word misspelled in the same way each time, or in different ways? This will help your student to become *aware* of his misspelled words.
6. Have your student practice *printing* the word 5-10 times.
7. On the third or fourth writing assignment, underline all misspelled words. Ask your student to find the correct spelling in a dictionary and write it on his spelling words sheet. Analyze the misspellings with your student, and have him practice writing his misspelled words correctly.
8. On the sixth or seventh writing assignment, indicate in the margin of the paper that there is a misspelled word in this line. Have your student find the misspelled word by himself, and correct it. Analyze your student's misspelled words with him and have him practice the correct spellings, as in step 6.

Note:

This process does not rely on spelling rules specifically. They can be taught as your student needs to learn them. Refer to page 368 in the Commonly Misspelled Words Packet for some spelling rules.

ELICITING VISUAL ACCESSING CUES

PURPOSE: TO PRACTICE ELICITING AND OBSERVING VISUAL ACCESSING CUES, FOR USE IN NEUROLINGUISTIC SPELLING PROCEDURE.

1. Write down sets of at least three questions designed to elicit visual accessing cues in the 5 categories listed below. Use the back of this sheet, if you wish. Refer to sample questions on the handout "Visual Accessing Cues."

   Visual Mode

   1. Remembered visual images
   2. Imagined visual images

   Auditory Mode

   3. Remembered sounds and words
   4. Imagined sounds and words

   Kinesthetic Mode

   5. Kinesthetic experiences

2. Choose as a partner someone you don't know well.
3. Ask your partner your questions and observe her eye movements in response to each kind of question. (You may switch roles, in order for your partner to ask questions and observe your visual accessing cues.)
4. You should now be able to describe your partner's visual accessing cues for each of the five categories.

Important:

Before using neurolinguistic spelling procedure with a student, practice eliciting and observing visual accessing cues with different people until you can do it confidently.

Neurolinguistic Spelling Procedure

(Side 1) RECOMMENDED FOR USE AT READING LEVELS 8-12

1. Ask your student questions to elicit his visual accessing cues. Observe his eye movements. Where does he focus his eyes when he is remembering something he has actually seen? This is the area in which you will hold the card with his target spelling word.

2. Print, or have the student print, the word on a lined 3" x.5" card.

3. Sit opposite the student. Ask the student to keep his head facing forward and to move only his eyes. Hold the word card at his eye level in the area *this student uses* for accessing visual remembered images. Say the word several times.

4. Say, "Pretend your eyes are pencils, and trace every letter of the word. Take as much or as little time as you need."

5. Take the card away. Ask the student to visualize the word, still looking at the place where the card was. Ask, "What was the first letter? the last letter? How many of the letters hung their tails below the midline? How many reached above the midline? Where in the word were these letters?"

6. Hold the card up again in the same place. Block out different segments of the word with your fingers from the bottom of the card. At first block out only single or double letters. Work up to blocking out half or more at a time. Segments needn't be syllabicated perfectly. Say, "Tell me the letters I am covering up with my fingers."

7. Take the card away. The student should still be looking at the place where the card was. Ask, "What were the first three letters? What were second three letters?" and so on to the end of the word.

8. Hold the card up again in the same place. Say, "Here is the word again. Pretend your eyes are cameras. I will say 'Now!' and when I do, take a picture of the word with your camera-eyes. Hear the 'click' inside your head, and close your eyes and see the word." Say, "Now!"

9. (This step is optional, designed to demonstrate to the student that a clear picture of the word is now in his visual memory.) Take the card away. Say, "Look at the word in your memory and read it to me." Have the student spell the word. Next, have the student spell the word backwards. The student should be able to do this even if he has never attempted to spell a word backwards, as most people have not.

10. Have the student write the word.

11. Have the student check the word he has written with the picture in his visual memory.

12. This final step is the kinesthetic check. Ask the student if he feels the word is right. To access his feelings, he will probably move his eyes down and to his right.

Neurolinguistic Spelling Procedure

(Side 2)

THEORETICAL BASIS

Discussing spelling, Neurolinguistic Programming pioneers Richard Bandler and John Grinder state unequivocally,

"No matter what language we've operated in, what country we've been to, no matter what the language is, good spellers have exactly the same formal strategy. They see...a remembered image of the word they want to spell, and they know whether or not it's an accurate spelling by a kinesthetic check."

--Frogs into Princes 1979

APPLICATION

You need to have experience eliciting and recognizing visual accessing cues, and need to become familiar with a student's particular visual accessing cues before using neurolinguistic spelling procedure.

Always be guided by each individual student's response to a technique. If a student finds the neurolinguistic spelling procedure helpful, frequently repeat the procedure with him to help the student establish it as a habit.

In Brief:

Neurolinguistic theory identifies three modes of thinking. These are accompanied by specific eye movements, which are called visual accessing cues.

Neurolinguistic research indicates that all good spellers use the same spelling strategy, either deliberately or intuitively. Good spellers use a remembered visual image of the word followed by a kinesthetic check to see if it feels right.

The ultimate goal is a student's independent, continuing use of neurolinguistic spelling procedure.

STRATEGY

This is the strategy underlying neurolinguistic spelling procedure:

1. See the written word.
2. Place the word in your visual memory.
3. Access your visual memory when you need to spell the word.
4. Check the spelling kinesthetically: does the word *feel* right?

Spelling Test Packet

page

Steps for Using the Commonly Misspelled Words Packet 342

Diagnostic Spelling Test 343

Correction Key for Diagnostic Spelling Test 344

Final Spelling Test 345

Final Spelling Test (Alternate) 346

--designed by teachers at McLain Community High School, Jefferson County, Colorado

THE COMMONLY MISSPELLED WORD PACKET IS RECOMMENDED FOR USE WITH STUDENTS READING AT LEVELS 8-12.

STEPS FOR USING THE COMMONLY MISSPELLED WORDS PACKET

1. Give the student the diagnostic spelling test. Test results show which words the student typically misspells.
2. Correct the diagnostic spelling test using the Correction Key on page 344. which shows the correct spelling and applicable exercises in the Commonly Misspelled Packet for each word on the diagnostic spelling test. Note beside each incorrect choice the Commonly Misspelled Words Packet pages your student is to work through.
3. In the exercises of the Commonly Misspelled Words Packet specific to the student's errors, ask your student to write the words correctly and circle letters which are likely to be spelling problems. For example: if your student spells the word **ideally "idealy"** he would be referred to page 353 in the Commonly Misspelled Words Packet. Exercise 5 on page 353 deals with the suffix **-ly** when it is added to a word ending with the letter **l**.
4. Ask your student to retake the diagnostic spelling test.
5. Show your student how to use the Correction Key on the test he has just taken.
6. Ask your student to practice *printing* the corrected words 5 times each.
7. Give your student the Final Spelling Test.

Teaching Tip

If when your student finishes retaking the diagnostic spelling test, you see that he has several new errors, or has repeated errors he made the first time he to took the test, tell him which answers are incorrect and let him take additional time to revise his choices before handing in the test.

DIAGNOSTIC SPELLING TEST

DIRECTIONS: Below are twenty-five words that may or may not be misspelled. Write the correct spelling of a word you think is misspelled in the blank next to the word. If a word is spelled correctly, write the letter **c** for correct in the blank next to the word. You may practice writing the word several ways on the back of the page.

beleif ____________________

probly ____________________

sanwich ____________________

definitly ____________________

restaurant ____________________

equiped ____________________

excellant ____________________

extremly ____________________

Febuary ____________________

finaly ____________________

mortgage ____________________

canidate ____________________

bisciut ____________________

Wenesday ____________________

recieve ____________________

ideally ____________________

perfered ____________________

nineth ____________________

address ____________________

athaletics ____________________

straight ____________________

comittee ____________________

elaven ____________________

prehaps ____________________

sophmore ____________________

Directions to teacher: Referring to the Correction Key on page 344, mark beside each incorrect answer the pages in the Commonly Misspelled Words Packet that student needs to complete.

DIAGNOSTIC SPELLING TEST

CORRECTION KEY

i = incorrect

c = correct

Directions to teacher: After you have marked the incorrect choices on the student's diagnostic spelling test, refer to this Correction Key to indicate pages in the Commonly Misspelled Words Packet that the student needs to complete.

i	beleif	pages 355 & 356
i	probly	page 348
i	sanwich	page 348
i	definitly	pages 351, 352 & 353
c	restaurant	page 358
i	equiped	pages 349 & 350
i	excellant	page 359
i	extremly	pages 351, 352 & 353
i	Febuary	pages 348 & 366
i	finaly	pages 353 & 357
c	mortgage	pages 362 & 363
i	canidate	pages 362 & 363
i	bisciut	page 358
i	Wenesday	page 366
i	recieve	page 355
c	ideally	page 353
i	perfered	page 349 & 350
i	nineth	pages 353 & 367
c	address	page 357
i	athaletics	page 348
c	straight	pages 362 & 363
i	comittee	page 357
i	elaven	page 367
i	prehaps	page 348
i	sophmore	page 359

FINAL SPELLING TEST

DIRECTIONS: In the blank after each word, write a **c** if you think the word is spelled correctly; if not, write the word as you think it should be spelled. *Be sure to write clearly.*

1. libary ____________________
2. believe ____________________
3. ninty ____________________
4. immediatly ____________________
5. among ____________________
6. probly ____________________
7. friend ____________________
8. begining ____________________
9. height ____________________
10. prejudice ____________________
11. preformance ____________________
12. twelth ____________________
13. minit ____________________
14. seperate ____________________
15. judgement ____________________
16. foreign ____________________
17. possibleity ____________________
18. garanteeing ____________________
19. loyally ____________________
20. sissors ____________________

FINAL SPELLING TEST

(Alternate test)

DIRECTIONS: In the blank after each word, write a **c** if you think the word is spelled correctly; if not, write the word as you think it should be spelled. *Be sure to write clearly.*

1. cough ____________
2. justise ____________
3. disipline ____________
4. devide ____________
5. loneliness ____________
6. losing ____________
7. suceed ____________
8. privelege ____________
9. piece ____________
10. occured ____________
11. women ____________
12. Febuary ____________
13. vacuum ____________
14. wheather ____________
15. ninth ____________
16. wierd ____________
17. disagreeing ____________
18. oraly ____________
19. transfered ____________
20. represenative ____________

Commonly Misspelled Words Packet

page

Spelling Exercises

1. Exercise in Pronunciation and Dividing Words into Syllables 348
2. Spelling Rule and Exercises for Doubling the Final Consonant 349
3. Spelling Rule: Silent Final **E** 351
4. Spelling Rule: **I** before **E** except after **C** 355
5. Words that Contain Double Letters 357
6. Spelling Problem: Two Vowels Together 358
7. Spelling Problem: The Unstressed Vowels, or the **UH** Sound 359
8. Spelling Problem: Final **Y** 360
9. Spelling Problem: Silent Letters 362
10. Miscellaneous Problem Words 364
11. Days of the Week and Months of the Year 366
12. Numbers 367

How to Learn to Spell a New Word 369

--designed by teachers at McLain Community High School, Jefferson County, Colorado

1. EXERCISE IN PRONUNCIATION AND DIVIDING WORDS INTO SYLLABLES

Below is a list of words that are often pronounced incorrectly, and are, therefore, often misspelled.

Exercise: On a sheet of notebook paper, write each word and separate it into syllables by making a dash between syllables, and also show which syllable is accented most heavily by making an accent mark above that syllable.

Example: athlete ath´- lete

You may use the dictionary, but you do not have to. If you are unsure how to pronounce a word, *Please ask a teacher.*

1. aluminum ________________
2. athletics ________________
3. February ________________
4. library ________________
5. lightning ________________
6. particularly ________________
7. prejudice ________________
8. privilege ________________
9. probably ________________
10. recognize ________________
11. salary ________________
12. sandwich ________________
13. schedule ________________
14. temperature ________________
15. temperament________________
16. unusual ________________
17. discussed ________________
18. disgusted ________________
19. fatigue ________________
20. humorous ________________
21. opinion ________________
22. experience ________________
23. explain ________________
24. exercise ________________
25. perhaps ________________
26. performance________________
27. procedure ________________
28. bureau ________________
29. chimney ________________
30. acre ________________
31. axle ________________
32. anxious ________________

2. SPELLING RULE AND EXERCISES FOR DOUBLING THE FINAL CONSONANT

Rule: For one-syllable words (**hit**, **pop**) and words accented on the final syllable (**occur**, **submit**) which end in a consonant preceded by a single vowel, double the final consonant before adding any suffix beginning with a vowel(**-ed**, **-er**, **-ing**).

Examples:

root word	**+ -ed**
mop	mopped
equip	equipped
commit	committed
occur	occurred
plan	planned
prefer	preferred
transfer	transferred

root word	**+ -ing**
pin	pinning
repel	repelling
begin	beginning
hop	hopping

Exercise: Copy the words in Column 1 onto a sheet of notebook paper. Complete Column 2 and Column 3 by doubling the final consonants on all the words in Column 1 when adding the suffixes **-ed** or **-ing**.

Column 1 **root word**	Column 2 **+ed**	Column 3 **+ing**
1. grab		
2. beg		
3. stir		
4. shut		
5. nag		
6. bud		
7. clog		
8. scrub		

Column 1 **root word**	Column 2 **+ed**	Column 3 **+ing**
9. jab		
10. spin		
11. fib		
12. rob		
13. rub		
14. stop		
15. drum		
16. shred		
17. knit		
18. knot		
19. slur		
20. sun		
21. thin		
22. quiz		
23. quip		
24. equip		
25. repel		
26. submit		
27. commit		
28. occur		
29. prefer		
30. transfer		

3. SPELLING RULE: SILENT FINAL E

Rule: Words that end in silent **e** **(like, take, move)** usually drop the final **e** before a suffix beginning with a vowel (**-able**, **-ing**,) making words such as **like**: **likable**, **liking**, or **take**: **taking**, but keep the **e** before a suffix beginning with a consonant for example, -**ment**, making a word such as **movement**.

Examples:

root word	+ suffix beginning with a vowel (a, e, i, o, u, y)	+ suffix beginning with a consonant (all other letters)
involve	involving	involvement
like	liking	likeness
manage	managing	management
move	moving	movement
use	using	useful

Exercise 1: Below is a list of root words. Copy them onto a sheet of notebook paper. After each word, drop the final silent **e** and add the suffix -**ing**.

root word

1. shove ____________________
2. prove ____________________
3. arrive ____________________
4. dive ____________________
5. give ____________________
6. pursue ____________________
7. excuse ____________________
8. accuse ____________________
9. choose ____________________
10. type ____________________
11. shine ____________________
12. become ____________________
13. hope ____________________
14. lose ____________________
15. love ____________________
16. make ____________________
17. write ____________________
18. drive ____________________

Exercise 2: Below is a list of root words. Copy the words on a sheet of notebook paper. After each word, keep the silent final **e** and add the suffix **-ly**.

root word

1. lone __________
2. immediate __________
3. accurate __________
4. home __________
5. wise __________
6. bare __________
7. sincere __________
8. scarce __________
9. rare __________
10. love __________
11. mere __________
12. shape __________
13. lame __________
14. rude __________
15. sole __________
16. sure __________
17. loose __________
18. comparative __________
19. definite __________
20. extreme __________

Exercise 3: On a sheet of notebook paper, write each word correctly.

1. achieve + ment __________
2. care + ful __________
3. grate + ful __________
4. like + ly __________
5. secure + ity __________
6. nine + ty __________
7. opportune + ity __________
8. practice + al __________
9. safe + ty __________

Please note the following exceptions to this rule:

1.	judgement	judge + ment	Drop the final **e** even though adding a suffix that begins with a consonant.
2.	ninth	nine + th	Drop the silent final **e** even though adding a suffix that begins with a consonant
3.	truly	true + ly	Drop the silent final **e** even though adding a suffix that begins with a consonant.

RELATED RULE: When a word ends in **ee** (**see**, **flee**), *do not* drop either **e** when adding **-ing**.

Examples: · agree + ing = agreeing free + ing = freeing

Exercise 4: On a sheet of notebook paper, complete the following:

1. see + ing = ______________________________
2. flee + ing = ______________________________
3. foresee + ing = ______________________________
4. guarantee + ing = ______________________________
5. disagree + ing = ______________________________
6. oversee + ing = ______________________________

RELATED RULE: When a word ends with the letter **l**, simply add the suffix -**ly** to the existing word, making the word now end in -**lly**.

Examples: usual + ly = usually real + ly = really

Exercise 5: On a sheet of notebook paper, complete the following:

1. cordial + ly = ______________________________
2. special + ly = ______________________________
3. useful + ly = ______________________________
4. accidental + ly = ______________________________

5. incidental + ly = ______________________________

6. beautiful + ly = ______________________________

7. cool + ly = ______________________________

8. evil + ly = ______________________________

9. loyal + ly = ______________________________

10. ideal + ly = ______________________________

11. oral + ly = ______________________________

12. total + ly = ______________________________

13. personal + ly = ______________________________

14. usual + ly = ______________________________

15. real + ly = ______________________________

4. SPELLING RULE: I BEFORE E EXCEPT AFTER C

RULE: When sound is **ee**,
Put **I** before **e**
Except after **c**,

When sound is not **ee**,
Put **e** before **I**

Exercise 1: Below are three categories of words that follow this rule, and the words that are exceptions to this rule. On a sheet of notebook paper, write out each word, circling the **ie** or **ei**. If you feel that you are still having problems learning a certain word, use another sheet of paper and write the word 5 or 10 times until you feel that you can remember the correct spelling.

Words that have the **ee** sound **I** before **e**

1. achieve ____________________
2. belief ____________________
3. believe ____________________
4. piece ____________________
5. relieve ____________________
6. relief ____________________
7. siege ____________________
8. pierce ____________________
9. field ____________________
10. pier ____________________
11. grief ____________________
12. grieve ____________________
13. chief ____________________
14. niece ____________________
15. thief ____________________
16. shield ____________________
17. brief ____________________
18. yield ____________________
19. priest ____________________

Words that have the **ee** sound **I** before **e** except after **c** (**cei**)

1. deceive ____________________
2. deceit ____________________
3. receive ____________________
4. receipt ____________________
5. ceiling ____________________
6. conceit ____________________
7. perceive____________________

Words where the sound is not **ee**
e before **i** (**ei**)

1. foreign ____________________
2. height ____________________
3. neighbor ____________________

Exceptions to the **i** before **e** rule

Exercise 2: Look carefully at the words below. On a sheet of notebook paper, write each word three times, circling the **ei** or **ie** each time.

1. friend ____________________
2. leisure ____________________
3. either ____________________
4. neither ____________________
5. quiet ____________________
6. sieve ____________________
7. seize ____________________
8. weird ____________________

5. WORDS THAT CONTAIN DOUBLE LETTERS

In words that contain one or more sets of double letters--either vowels or consonants--spelling can be difficult to remember. When learning to spell these words, try to visualize (see) the double letters and whether the letters fall on, above or below the line.

Exercise:

1. On a sheet of notebook paper, write each word and divide it into syllables. Very often, but not always, the syllable break will be between the double letters. Remember that each syllable must have a vowel.
2. Put the accent mark above the accented syllable. If you have trouble pronouncing the word, ask a teacher for help.
3. Circle each set of double letters in the typed word.

Examples: different dif´- fer - ent discussed dis - cussed´

1. professor ______________
2. proof ______________
3. recommend ______________
4. speech ______________
5. succeed ______________
6. transmission ______________
7. vacuum ______________
8. accept ______________
9. accident ______________
10. accommodate ______________
11. accurate ______________
12. address ______________
13. annual ______________
14. antenna ______________
15. college ______________
16. commission ______________
17. committee ______________
18. personnel ______________
19. pressure ______________
20. different ______________
21. disappointment______________
22. discussed ______________
23. embarrass ______________
24. finally ______________
25. necessary ______________
26. occasion ______________
27. occur ______________
28. opportunity ______________
29. parallel ______________
30. possess ______________
31. proceed ______________

6. SPELLING PROBLEM: TWO VOWELS TOGETHER

A rule to remember that works most of the time:

> When two vowels go walking
> the first does the talking
> and says its name.

Sometimes, though, no rule seems to apply to many words in which two vowels fall together.

Directions:

1. On a sheet of notebook paper, write the following words, and circle the vowels together.
2. On another sheet of paper, write each of these words 2 times.

words which follow the rule:

1. campaign
2. waist
3. nuisance

words which don't follow the rule:

4. against
5. certain
6. amount
7. counselor
8. courteous
9. double
10. biscuit
11. circuit
12. guidance
13. guilty
14. doesn't
15. earnest
16. endeavor
17. meant
18. pleasant
19. weather
20. guarantee
21. guardian
22. restaurant
23. surgeon
24. pneumonia

words in which both vowels are pronounced separately:

25. genuine
26. familiar
27. radiator

7. SPELLING PROBLEM: THE UNSTRESSED VOWELS OR THE UH SOUND

In many English words, the vowels **a**, **e**, **i**, **o** and **u** are pronounced with the **uh** sound, which is made by a release of breath from the mouth. The dictionary represents this sound with the schwa, which looks like this: **ə**. We have a problem with this sound because we don't know which vowel to use to represent the sound since all the vowels sound like this at one time or another.

The following are lists that show how the different vowels sound like the **uh** sound in various words.

Directions: 1. On a sheet of notebook paper, write the following words, and circle the vowel that sounds like **uh**.

2. On another sheet of paper, write each of these words 2 times.

a

1. certificate
2. character
3. desperate
4. municipal

o

5. among
6. customer
7. purpose
8. satisfactory
9. sophomore
10. together
11. tobacco

e

12. dependent
13. describe
14. defense
15. eliminate
16. excellent
17. severe
18. television
19. tragedy

u

20. minute
21. schedule
22. superior

i

23. disease
24. divide
25. dividend
26. eligible
27. original
28. policy
29. ridiculous
30. sacrifice
31. similar
32. significant
33. vicinity

8. SPELLING PROBLEM: FINAL Y

Rule: A word that ends in **y** with a consonant before it changes to **i** before any suffix except one beginning with the letter **i**.

Examples:

worry + ed = worried
easy + er = easier
plenty + ful = plentiful
happy + ness = happiness
merry + ment = merriment

Exceptions:

try + ing = trying
carry + ing = carrying
study + ing = studying

The exercise for this rule begins on the next page. Use the back of your paper to write out and practice words that you feel you are still having some trouble with.

Directions: Copy the first word in the left-hand column onto a sheet of notebook paper. Then write the word with as many of the endings shown as possible. Do the same with each of the other words in the left-hand column. You will *not* be able to use all the endings for all the words. The number in parentheses ( ) tells the number of endings you should be able to use.

-ing -ed -er -est -ly -ful -ness -ment

1. happy (4) ____________________
2. worry (3) ____________________
3. accompany (3) ____________________
4. merry (4) ____________________
5. pity (3) ____________________
6. pretty (5) ____________________
7. fancy (5) ____________________
8. crazy (4) ____________________
9. try (2) ____________________
10. carry (2) ____________________
11. lazy (4) ____________________
12. empty (5) ____________________
13. angry (4) ____________________
14. lonely (3) ____________________
15. study (3) ____________________

9. SPELLING PROBLEM: SILENT LETTERS

Information to know:

So many times we have a problem spelling a word because there are letters within the word that are silent. In this case, we must memorize the look of the word or devise some special personal reminder in order to remember how to spell the word correctly.

Exercise 1: On a sheet of notebook paper, copy the words below, and *circle* all the silent letters. Then write each word 2 times.

acquaintance ________________________________

answer ________________________________

business ________________________________

debt ________________________________

ditch ________________________________

column ________________________________

discipline ________________________________

government ________________________________

island ________________________________

knowledge ________________________________

laboratory ________________________________

mathematics ________________________________

mortgage ________________________________

plumbing ________________________________

pneumonia ________________________________

scene ________________________________

scent ________________________________

science ________________________________

scissors ________________________________

whole ________________________________

wrote ________________________________

written ________________________________

Look at the list of words below. If we pronounced all the letters in the word correctly, we probably would not have any trouble spelling them.

Exercise 2: 1. On a sheet of notebook paper, write the following words, and circle all the letters that we may not always pronounce distinctly.

2. Write each word 2 times.

candidate ____________________
different ____________________
interest ____________________
monotonous ____________________
representative ____________________
religious ____________________
several ____________________

The words below all have something to do with measurement. They are also words that we have trouble spelling, some because they contain one or more silent letters.

Exercise 3: 1. On a sheet of notebook paper, write the following words. Circle all the letters in each word that make that word difficult to spell.

2. Write each word 2 times.

straight ____________________
length ____________________
depth ____________________
height ____________________
width ____________________
weight ____________________
half ____________________

10. MISCELLANEOUS PROBLEM WORDS

Below is a list of grouped words that are easily confused with each other and may also have some type of spelling problem within them.

Exercise: 1. On a sheet of notebook paper, copy the groups words listed on this page and the next. Under each group of words, state briefly in your own words how each group of words is similar.

2. State how it is different.

3. Write each word twice.

quiet ______
quite ______
quit ______

Explanation: ______

though ______
thought ______
through ______
thorough ______

Explanation: ______

almost ______
already ______
always ______
altogether ______

Explanation: ______

advise ____

advice ____

Explanation: ____

breath ____

breathe ____

Explanation: ____

proof ____

prove ____

Explanation: ____

cough ____

What makes this word hard to remember how to spell?

where ____

were ____

Explanation: ____

11. DAYS OF THE WEEK AND MONTHS OF THE YEAR

Everyone should know how to spell the days of the week and the months of the year, but some of these words have special spelling problems within them.

Exercise: Copy each word on a sheet of notebook paper, then write each word twice.

January ____________________

February ____________________

March ____________________

April ____________________

May ____________________

June ____________________

July ____________________

August ____________________

September ____________________

October ____________________

November ____________________

December ____________________

Monday ____________________

Tuesday ____________________

Wednesday ____________________

Thursday ____________________

Friday ____________________

Saturday ____________________

Sunday ____________________

12. NUMBERS

Everyone should know how to write all numbers. This is especially important to know in order to write in a checkbook.

Exercise 1: On a sheet of notebook paper, copy each word.

one ____________________
two ____________________
three ____________________
four ____________________
five ____________________
six ____________________
seven ____________________
eight ____________________
nine ____________________
ten ____________________
eleven ____________________
twelve ____________________
thirteen ____________________
fourteen ____________________
fifteen ____________________
sixteen ____________________
seventeen ____________________
eighteen ____________________
nineteen ____________________
twenty ____________________
thirty ____________________
forty ____________________
fifty ____________________

first ____________________
second ____________________
third ____________________
fourth ____________________
fifth ____________________
sixth ____________________
seventh ____________________
eighth ____________________
ninth ____________________
tenth ____________________
eleventh ____________________
twelfth ____________________
thirteenth ____________________
fourteenth ____________________
fifteenth ____________________
sixteenth ____________________
seventeenth ____________________
eighteenth ____________________
nineteenth ____________________
sixty ____________________
seventy ____________________
eighty ____________________
ninety ____________________

one hundred

one thousand

one million

one billion

Numbers from twenty-one to ninety-nine should be hyphenated.

twenty-one

twenty-two

forty-five

sixty-seven

ninety-four

thirty-eight

Exercise 2: Check Writing On a sheet of notebook paper, write out the following numbers as if you were writing in a checkbook.

Example: $155.25 *one hundred fifty-five and* $\frac{25}{100}$

$326.00

$119.68

$142.99

$1,029.65

$32.75

$1,789.43

$174.00

$453.29

$63.49

$2,649.65

HOW TO LEARN TO SPELL A NEW WORD

- Make sure that you *pronounce* the word correctly. Have someone else say the word for you if you are unsure how it sounds. Pronounce it several times.

- Break the word into *syllables* so that you are sure you hear all the parts and sounds.

  Examples:

  superintendent: **su/per/in/ten/dent**

  immediately: **im/me/di/ate/ly**

  You don't always have to break the word into syllables exactly as the dictionary has, but you do need to break it into all its parts as you pronounce it. Note: It helps to know that every syllable *must* contain a vowel: **a**, **e**, **i**, **o**, **u**, **y**.

  Take another good look at the word you wrote on your paper and then cover it with your finger. Uncover the word, syllable by syllable, pronouncing each syllable as it becomes visible. Then say the whole word.

  Try this:

  su per in ten dent **im me di ate ly**

  Notice any special characteristics of the word. For instance, the word **superintendent** begins with the word **super**. In the word **immediately**, notice that the root word, **immediate**, ends in **e**, and then the **-ly** is added.

- *Analyze* or try to figure out why you are having a problem spelling the word. What is the problem in the word?

  Examples:

  1. You need to drop the final silent **e** when adding a vowel suffix.
  2. The word is an exception to the **i** before **e** rule.
  3. You need to double the final consonant before adding a vowel suffix.
  4. The word has two vowels together, but one is silent.

- *Write* the word *over and over* to memorize it.
- Use a different *medium* (crayon, chalk, sand) to write the word.
- Use the *dictionary* or *word-finder.*
- Try to build a *visual memory* of the word.

  Examples:

  1. Try to visualize a double letter in the word, especially if it extends above or below the midline.
  2. *Print,* do not write in longhand, the word on a piece of scrap paper several different ways to determine which way the word *looks* right.

- *Proofread* your own writing to find and correct your own spelling errors. This is also called *self-monitoring.* This means that you go back and read your writing *word for word.* You are not looking for ideas; you are only checking on the spelling of each word.
- When you are sure you know the word, cover the model so that you cannot see it and write the word.

  Compare what you wrote with the model. If you wrote it correctly this time, you have probably learned the word. If you have misspelled it, cross out the incorrect version and start again with Step 1.

  If you spelled the word correctly, write it a few more times to be sure of it. Check with the model each time.

- Now you should be ready to use the word in your writing. These six steps may seem very time-consuming, but once you are familiar with them, you can learn a word in a few minutes. It is much quicker than not learning it and having to look the word up again in the dictionary the next time you need it.

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